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ON PUBLIC VIEW

BEGINNING THURSDAY, FEBRUARY 9TH, 1911

AND CONTINUING UNTIL THE DATE OF SALE

THE VERY VALUABLE

ART PROPERTY

COLLECTED BY THE LATE

ROBERT HOE

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF THE EXECUTORS

AT THE AMERICAN ART GALLERIES

AND

AT MENDELSSOHN HALL

ON THE AFTERNOONS AND EVENINGS STATED
IN THE "ORDER SALE" PRINTED HEREIN

PART I
Modern and
Ancient Paintings

CATALOGUE

OF THE

Valuable Art Property

COLLECTED BY THE LATE

ROBERT HOE

OF NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF

F. W. H. CRANE AND PHINEAS P. CHEW
EXECUTORS

ON THE AFTERNOONS AND EVENINGS
STATED IN THE "ORDER OF SALE"
HEREIN PRINTED

THE SALE WILL BE CONDUCTED BY MR. THOMAS E. KIRBY
OF THE

AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1911

Press of The Lent & Graff Company
137-139 East 25th Street, New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

ORDER OF SALE

EVENING SESSIONS

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

BEGINNING EACH EVENING AT 8.15 O'CLOCK

THURSDAY EVENING, FEBRUARY 16TH, 1911

AMERICAN AND EARLY ENGLISH PAINTINGS. CATALOGUE NUMBERS 1 TO 58, INCLUSIVE.

FRIDAY EVENING FEBRUARY 17TH, 1911

ANCIENT DUTCH, ITALIAN, FRENCH AND GERMAN PAINTINGS. CATALOGUE NUMBERS 59 TO 123, INCLUSIVE.

AFTERNOON SESSIONS

AT THE AMERICAN ART GALLERIES

6 EAST 23D STREET, MADISON SQUARE SOUTH
NEW YORK

BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK

WEDNESDAY AFTERNOON, FEBRUARY 15TH, 1911

BEAUTIFUL ANTIQUE CHINESE BLUE AND WHITE PORCELAINS. CATALOGUE NUMBERS 1 TO 215, INCLUSIVE.

THURSDAY AFTERNOON, FEBRUARY 16TH, 1911

BEAUTIFUL ANTIQUE CHINESE BLUE AND WHITE AND SINGLE COLOR PORCELAINS. CATALOGUE NUMBERS 216 TO 455, INCLUSIVE.

FRIDAY AFTERNOON, FEBRUARY 17TH, 1911

RARE AND BEAUTIFUL ANTIQUE CHINESE DECORATED PORCELAINS. CATALOGUE NUMBERS 456 TO 703, INCLUSIVE.

SATURDAY AFTERNOON, FEBRUARY 18TH, 1911

A REMARKABLE COLLECTION OF ANTIQUE CHINESE CLOISSONNÉ AND CHAMPLEVÉ ENAMELS AND ORIENTAL BRONZES. CATALOGUE NUMBERS 704 TO 948, INCLUSIVE.

MONDAY AFTERNOON, FEBRUARY 20TH, 1911

ANTIQUE JAPANESE NETSUKES, PIPE CASES, TOBACCO POUCHES, AND INROS AND CHINESE JADES. CATALOGUE NUMBERS 949 TO 1168, INCLUSIVE.

TUESDAY AFTERNOON, FEBRUARY 21ST, 1911

OLD ENGLISH, GERMAN, FRENCH, AND OTHER CERAMICS. CATALOGUE NUMBERS 1169 TO 1384, INCLUSIVE.

WEDNESDAY AFTERNOON, FEBRUARY 22D, 1911

A HIGHLY IMPORTANT COLLECTION OF OLD ENGLISH AND OTHER SILVER OF THE STUART, QUEEN ANNE AND GEORGIAN PERIODS AND STYLES. CATALOGUE NUMBERS 1385 TO 1641, INCLUSIVE.

THURSDAY AFTERNOON, FEBRUARY 23D, 1911

OLD ENGLISH, FRENCH, GERMAN AND DUTCH SILVER. CATALOGUE NUMBERS 1642 TO 1844, INCLUSIVE.

FRIDAY AFTERNOON, FEBRUARY 24TH, 1911

BEAUTIFUL OLD SILVER, GOLDSMITHS' WORK, SHEFFIELD PLATED WARE, GRES DE FLANDRE, JUGS, OLD MAJOLICA, PERSIAN, FRENCH AND OTHER FAIENCE. CATALOGUE NUMBERS 1845 TO 2056, INCLUSIVE.

SATURDAY AFTERNOON, FEBRUARY 25TH, 1911

BEAUTIFUL ANTIQUE GOLD AND OTHER SNUFF BOXES. CATALOGUE NUMBERS 2057 TO 2278, INCLUSIVE.

MONDAY AFTERNOON, FEBRUARY 27TH, 1911

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OIL PAINTINGS

FIRST EVENING'S SALE

THURSDAY, FEBRUARY 16TH, 1911

AT MENDELSSOHN HALL

BEGINNING AT 8.15 O'CLOCK

Catalogue Nos. 1 to 58, inclusive

CATALOGUED BY

AUGUST F. JACCACI

MODERN PAINTINGS

No. 1

FORNISCHER

GENRE SCENE

Height, 9½ inches; Width, 6½ inches

PANEL

Facing the spectator, a young woman sits, three-quarters to the right, on the end of a red-covered sofa, looking at a locket she holds in her left hand, while her right hand is lying on her lap. She wears a light décolletté dress with a flower pattern and blue and red trimmings. Beyond her, to the right, a young man in red coat, his back turned, stands looking out at a window whose curtains he has pushed aside.

Signed at the bottom to the right, Fornischer (?).

No. 2

ANTONIO GISBERT

MODERN FRENCH SCHOOL

GENRE SCENE

Height, 14½ *inches; Width*, 10 *inches.*

PANEL

In a room with gray walls, wainscoted in dark wood, stands a serving girl facing three-quarters to the left. She is pouring water out of a pewter pitcher into a plate which is set beside a jardinière with a rosebush, upon a heavy and red-covered table. She wears a brown striped waist with low opening at the neck and a white apron over a green skirt.

Signed at the lower right, A. Gisbert, 1869.

No. 3

EASTMAN JOHNSON, N. A.

AMERICAN SCHOOL

(1824-1906)

SUNDAY

Height, 15½ *inches; Width*, 12½ *inches*

A young Yankee farmer in shirt sleeves and low boots, with his hat on and a pipe in his mouth, is seated in a room with his chair tipped back and his shoulders against the wall, facing the spectator, a newspaper resting on his knees.

Signed at the lower left, E. Johnson, '63.

No. 4

GEORGE H. BOUGHTON, N. A., R. A.

AMERICAN SCHOOL

(1836-1905)

FISHING

Height, 18 *inches; Width*, 12 *inches*

On the pebbly shore of a stream by a woodside stands, turned towards the right, a young girl in a gray coat, dark green skirt and red cap, holding a fishing rod and selecting a fly from her book.

No. 5

FREDERICK A. BRIDGMAN, N. A.

AMERICAN SCHOOL

(1847-)

STUDY OF A NUDE WOMAN LYING DOWN

Height, 12 *inches; Length*, 18 *inches*

Against a background of deep shadow a young woman of opulent figure, which is shown in a full strong light, is lying on her side on white and dull-red draperies carelessly flung on the floor. She has partly turned the upper torse so as to rest both shoulders on the drapery and has turned her head away so that her face is seen in profile. Her hair is black. She has wound a wisp of drapery around her left wrist.

Signed at the lower right, F. A. Bridgman, 9 *Feb.*, '80.

No. 6

GEORGE H. BOUGHTON, N. A., R. A.

AMERICAN SCHOOL

(1836-1905)

THE TEA ROSE

Height, 21 inches; Width, 14 inches

PANEL

A YOUNG girl standing, three-quarter length, with her face turned a little to the right, holds a cup of tea in her left hand, while her right hand rests on a teapot, which is set with a cup and a cream pitcher on a salver resting upon a table partly seen to the left and in front. She wears an apron with short bib over a rose dress, a light fichu, and long lace mittens, and two roses are pinned at one shoulder.

Signed at the upper left corner, 1884, G. H. BOUGHTON, R. A.

No. 7

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH SCHOOL

(1807-1876)

DAHLIAS AND A ROSE

Height, 15½ inches; Length, 17¾ inches

A LUXURIANT bouquet of white, red, yellow and pink flowers, framed and interspersed with green leaves and graceful stems, which seems to have been just projected from some overturned receptacle that is dimly indicated against the dark background.

Signed at the lower right, N. DIAZ.

No. 8

FREDERICK RICHARD LEE, R. A.

ENGLISH SCHOOL

(1798-1879)

LANDSCAPE

Height, 17½ inches; Length, 23¾ inches

To the left is a body of water, bearing in the middle distance two boats with sails up. Within the foreground a dog is running to catch up with some sheep which are attended by a woman on horseback wearing a red jacket and blue skirt, and carrying a basket, and a shepherd boy walking beside her. In the background a farm house and trees, and to the left a distant hill. Tumultuous, cloudy sky, cut by a section of rainbow.

Signed at the lower right, F. R. Lee, R. A.

No. 9

CHARLES CHAPLIN

FRENCH SCHOOL

(1825-1891)

LA DANSE DES AMOURS

Height, 25¾ inches; Width, 15¾ inches

In a landscape setting a young girl, seen full length and turned three-quarters to the right, leans against a grassy mound. Partly clad in white and rose draperies, and playing the flute, she looks down upon three cupids who are dancing before her. In the branches of a tree on the side another cupid is playing.

Signed at the lower right, Ch. Chaplin.

No. 10

EUGÈNE LOUIS GABRIEL ISABEY

FRENCH SCHOOL

(1804-1886)

LA VISITE DES CARDINAUX

Height, 18 *inches; Length*, 22 *inches*

Alongside a Gothic church, the lower part of which only is in the composition, two cardinals, mounted on white horses, are arriving with their suites, and are being welcomed by clergy and courtiers. To the right another cardinal who has dismounted is just entering the church door.

Signed at the left, E. Isabey, '68.

No. 11

GEORGE H. BOUGHTON, N. A., R. A.

AMERICAN SCHOOL

(1836-1905)

A TANAGRA DANCER

Height, 24½ *inches; Width*, 14½ *inches*

Full-length nude study from life for one of the figures of the "Tanagra Dance." (Number 34 of this catalogue.)

No. 12

J. ALDEN WEIR, N. A.

AMERICAN SCHOOL

(1852-)

A CONNECTICUT LANDSCAPE

Height, 15½ *inches; Length*, 26½ *inches*

PANEL

RISING ground, with green fields strewn with boulders purpling as the light diminishes, some fruit trees, a couple of houses and a distant barn. In the foreground to the left a lane passes between high grassy banks and stone fences, and to the right are other stone fences, one with a three-bar gate partly showing at the edge of the picture. Beyond the thick trees, which throw the foreground into partial shadow, a light brilliant sky.

No. 13

A. SAUZAY

FRENCH SCHOOL

A RIVER LANDSCAPE

Height, 14 *inches; Length*, 24½ *inches*

PANEL

A RIVER flows through the foreground from a wooded distance, with a wooded shore at the left. Two boats are tied to stakes at the right bank, near one of which a cow is drinking with another cow standing behind her on the shore. Towards the right a road along the water-side leads past a line of houses half hidden among trees.

Signed in the lower right hand corner, A. SAUZAY.

No. 14

CHARLES CHAPLIN

FRENCH SCHOOL

(1825-1891)

INDOLENCE

Height, 23 inches; Width, 15 inches

A YOUNG woman, her body turned three-quarters to the left, her face full, is seen to the waist, almost in life size. Her heavy eyes are looking at the spectator. There are some flowers in her loose flowing hair, which is parted in the middle, a long tress falling over her right shoulder. Her bust is nude, its glowing color framed in white and black draperies.

Signed at the lower right, CH. CHAPLIN.

No. 15

LOUIS ALEXANDRE LELOIR

FRENCH SCHOOL

(1843-1884)

THE TERRACE

Height, 18 inches; Length, 22 inches

PANEL

IN the centre of a terrace overlooking the sea, a little towards the right, a lady in profile, wearing a black velvet dress, hat and gloves, is reclining in a willow chair, her right hand resting on the balcony railing, the left holding a book, her face turned towards the spectator.

Signed at the lower left, LOUIS LELOIR, 1876.

No. 16

WILLIAM L. PICKNELL, A. N. A.

AMERICAN SCHOOL

(1853-1897)

SUMMER LANDSCAPE

Height, 18½ *inches; Length*, 24½ *inches*

In the foreground is a quiet sheet of water; to the left are pond lillies and a boy in a boat fishing. The low grassy shore stretching beyond carries a thick clump of trees and a group of buildings in the centre, a barn at the right, a fringe of tall young trees and a haystack. On the low horizon, purple hills show under a light sky.

Signed at the lower right, Wm. L. Picknell.

No. 17

ARTHUR QUARTLEY, N. A.

AMERICAN SCHOOL

(1839-1886)

FISHING BOATS

Height, 26½ *inches; Width*, 20 *inches*

Upon the waters of the North Sea, overspread with reflections of the yellowish sail and afternoon light, a heavy fishing boat is coming forward under full sail in a stiff breeze; another boat is farther off to the left, and far astern is still another. Sea gulls are flying low over the water in the immediate foreground. The sky is laden with clouds.

Signed at the lower left, Arthur Quartley.

No. 18

JEAN LÉON GÉRÔME

FRENCH SCHOOL

(1824-1904)

IN THE HAREM

Height, 21½ *inches; Length*, 26 *inches*

FACING the right, three-quarters front, a nude woman, with her arms up to her head, kneels on a rug and sits upon her heels in the angle of a room, the walls of which are of green tiles below a frieze of conventionalized flower forms. A red cushion and some white draperies are beside her. The light comes from an open door, partly showing at the extreme left.

Signed at the upper left, J. L. GÉRÔME.

No. 19

WILLIAM SIDNEY MOUNT, N. A.

AMERICAN SCHOOL

(1806-1868)

DANCE IN THE BARN

Height, 24½ *inches; Length*, 29¾ *inches*

THE barn door is swung open, showing two men, one of them in shirt sleeves, dancing. To the right of them a fiddler is seated on an upturned basket and behind him a colored boy is happy beating drumsticks against the door. To the left another man is seated on a box, and beyond him a boy holding a flail looks up at a girl and a colored woman who are watching the dancers from the hayloft. In the foreground to the right farm implements lean against the barn door.

No. 20

ALFRED WAHLBERG

DUTCH SCHOOL

(1834-)

A DUTCH LANDSCAPE

Height, $20\frac{3}{4}$ *inches; Length,* $31\frac{1}{2}$ *inches*

In the foreground to the left is a low red building, white shutters; in the centre two fruit trees in a little garden enclosed by a wooden fence; on the right a woman is walking along a road leading up towards a low building with a red-tiled roof, beyond which rises a wooden windmill. Gray afternoon sky with a line of light at the horizon beyond the hill.

Signed at the left, Alfr. Wahlberg, 27-10-72.

No. 21

ADRIEN MOREAU

FRENCH SCHOOL

(1843-)

PROMENADE GALANTE

Height, 23 *inches; Length,* 32 *inches*

In a woodland dell with blossoming bushes a group of French ladies and cavaliers in Louis XVIII costume, some of whom are seated and others standing. Coming away from them, in the centre, and toward the spectator, a young woman in white and lilac satin costume, holding a flower in her left hand, is smiling at the talk of a young cavalier who is following her.

Signed at the lower right, Adrien Moreau, 1877.

No. 22

CHARLES FRANÇOIS DAUBIGNY

FRENCH SCHOOL

(1817-1878)

A RIVER LANDSCAPE

Height, 25 inches; Width, 20 inches

A NARROW stream running between high banks with tall trees, the nearer bank, at the left, being partly in shadow, while over and beyond it the full light of an afternoon sky falls upon the farther bank to the right. On a knoll in the shallows of the foreground are two women washing clothes.

Signed at the lower left, DAUBIGNY. *Stamp of the sale of his studio effects to lower right.*

No. 23

JAMES J. TISSOT

FRENCH SCHOOL

(1836-1902)

FAUST AND MARGUERITE

Height, 26 inches; Length, 36 inches

PANEL

SITTING at the right on a red bench facing the spectator, Marguerite, in a dress of blue, yellow and white, is plucking the petals of a daisy, while on her left, Faust, wearing a dark blue mantle, and an elaborate costume, leans towards her, his left hand resting on his thigh and his right hand about her shoulders. Behind them is a straight row of blossoming fruit trees and flower bushes set in front of a garden wall.

Signed at the lower left, JAMES TISSOT, 1861.

No. 24

PAUL DÉSIRÉ TROUILLEBERT

FRENCH SCHOOL

(1829-1900)

A BRITTANY LANDSCAPE

Height, 29 inches; Length, 36 inches

A RIVER bank in the foreground sustains in its centre a clump of trees. Against the bank at their foot are two boats, at one of which a man and a woman are working. Across an arm of the stream at the left the bank is lined with trees, and a house is seen over its top. The whole is of Corot-like effect with a light and delicate sky.

Signed at the lower left, TROUILLEBERT.

No. 25

WILLIAM L. PICKNELL, A. N. A.

AMERICAN SCHOOL

(1852-1897)

SUMMER LANDSCAPE

Height, 28 inches; Length, 36 inches

A PEACEFUL meadow where cattle are grazing along a winding stream, the banks of which in the foreground are covered with low brush. In the background are low trees, and to the right a rocky hill skirts the meadow.

Signed at the lower right, W. L. PICKNELL.

No. 26

CHARLES ÉMILE JACQUE

FRENCH SCHOOL

(1813-1894)

UN PÂTURAGE

Height, 38 inches; Width, 20½ inches

A WIDE stretch of meadow with a few trees and in the distance low lying hills. In the foreground and toward the left a pond with ducks; beyond it in the centre a flock of sheep, browsing near two little peasant girls, with a few cows grazing on the outskirts. Summer sky with light clouds.

No. 27

WILLIAM L. PICKNELL, A. N. A.

AMERICAN SCHOOL

(1852-1897)

SUMMER LANDSCAPE

Height, 28 inches; Length, 40 inches

IN the foreground a river bends about a low, rocky point upon which the grass encroaches and back of which rise apple trees. Off the point two dories are moored. Beyond, to the right, the farther bank is high and wooded. Reflections of the trees and rocks in the water.

Signed, W. L. PICKNELL.

No. 28

ALFRED WAHLBERG

DUTCH SCHOOL

(1834-)

HOLLAND LANDSCAPE

Height, 29 inches; Length, 43¾ inches

In the centre, through a wood which occupies two-thirds of the picture, a path leads straight out towards the sea, which at the right sweeps clear of the wood and is revealed with a sailing vessel in the distance, against a low horizon. On the near shore another sailing craft of small dimensions is hauled out upon the sands.

Signed at the lower left, Alfr. Wahlberg, 1875.

No. 29

WILLIAM L. PICKNELL, A. N. A.

AMERICAN SCHOOL

(1852-1897)

BRITTANY LANDSCAPE

Height, 35 inches; Length, 44 inches

A river flows in the foreground. Beyond it rises a bank overgrown with bushes, a leaning tree and some fences intervening between the stream and the roofs of a little French village which stand out against a pale gray sky. To the left three women are washing clothes in the river whose water reflects the houses and the luxuriant vegetation of the shore.

Signed at the lower left, Wm. L. Picknell.

No. 30

JOHN LA FARGE, N. A.

AMERICAN SCHOOL

(1835-1910)

VIRGIL

Height, 42 inches; Width, 33 inches

On a ledge of roek, in the shadow of a green arbor with blossoms in the foreground at his feet, Virgil is seated facing to the left, with a book on his knees, writing. In the foreground to the right, a girl (the muse of poetry?), her right knee on the ledge, stands attendant, partly screened from him by the leafage.

Signed at the lower right, La Farge.

No. 31

THOMAS COLE, N. A.

AMERICAN SCHOOL

(1801-1848)

ITALIAN AUTUMN

Height, 32 inches; Length, 48½ inches

From the lower right, where a boy is fishing, a river traverses the landscape, beyond a rocky and wooded bank to the left, where a goatherd kneels before a shrine of the Madonna set upon a large tree. On the opposite wooded and rocky bank, the ruins of an ancient castle crown the hilltops, and to the left a bridge in ruins spans the river. Against a light blue sky warm clouds are banked above the horizon. Shown at the Exhibition of the Artists' Fund Society, November, 1863.

Signed on a rock at the lower left, T. Cole, 1844.

No. 32

GEORGE H. BOUGHTON, N. A., R. A.

AMERICAN SCHOOL

(1836-1905)

THE SCHOOLMASTER OF SLEEPY HOLLOW

Height, 34 inches; Length, 43 inches

Illustrating Washington Irving's Legend of Sleepy Hollow: "Ichabod Crane . . . sauntering, with a whole bevy of them, along the banks of the adjacent mill pond; while the more bashful country bumpkins hung sheepishly back, envying his superior elegance and address."

Signed at the lower left corner with monogram, G. B., 1870.

No. 33

GEORGE H. BOUGHTON, N. A., R. A.

AMERICAN SCHOOL

(1836-1905)

THE FALLEN ANGEL

Height, 32 inches; Length, 52 inches

In the foreground a female figure enwrapt in diaphanous drapery is lying on rocks high above the sea, her big white and pinkish-purple wings spread one under her head and the other above her exposed breast, from which the drapery has fallen. The sky is dark and ominous, with a narrow band of light on the horizon to the left, which accentuates the gloom and reveals the recumbent figure.

Signed at the lower right, G. H. Boughton.

No. 34

GEORGE H. BOUGHTON, N. A., R. A.

AMERICAN SCHOOL

(1836-1905)

TANAGRA DANCE

Height, 36½ inches; Length, 44½ inches

Four girls in a row, with garlands in their hair, whose diaphanous draperies float behind them as they move joyously along, are stepping to the music of a group of three girl musicians, standing or seated on the curb of a fountain, above which Pan on a pedestal is playing his pipe. The dancers are on a meadow of light, tender green, which is closed in by a thin fringe of trees with filmy foliage to the right and left, behind which is a purple band of low hills outlined against a hazy afternoon of springtime. One dancer is in red, the others are in white draperies, and one of the musicians appears in blue.

Signed at the lower left, G. H. Boughton, 1902.

No. 35

SIMON GARDIMIE

FLOWERS

Height, 56½ inches; Width, 34 inches

In front of and upon a baluster, with pedestal towards the right surmounted by a female bust larger than life size, are masses of bright-hued flowers—roses, tulips, hydrangeas and lilies.

Signed in the middle at the bottom, Simon Gardi. (*The last letters not decipherable.*)

No. 36

DANIEL HUNTINGTON, N. A.

AMERICAN SCHOOL

(1816-1906)

LANDSCAPE

Height, 40 inches; Length, 53½ inches

A wooded landscape with a pool among rocks and stumps of trees in the foreground, lighted through a central opening in the foliage which discloses a blue sky with warm light clouds. Below these, in the far distance, a range of blue mountains. To the right at the foot of a huge tree is a group of three hunters and a dog.

Signed at the lower right, D. Huntington, 1851.

No. 37

THOMAS COUTURE

FRENCH SCHOOL

(1815-1879)

LE TRIOMPHE D'UNE FEMME EQUIVOQUE

Height, 60 inches; Length, 84 inches

Against a view of Paris in the background, a light carriage, of a model in fashion under the second Empire, is being drawn from the right towards the left by four men in couples, personifying the artist and the warrior, the epicurean and the poet. A young woman (*la femme equivoque*) stands against, rather than sits on, the front seat, holding the reins and the whip; in the back seat is her duenna.

Unfinished. This is the original sketch for the picture which was in the Henry C. Gibson collection, Philadelphia, but the background is different.

EARLY FRENCH SCHOOL

No. 38

JACQUES STELLA

FRENCH SCHOOL

(1596-1657)

NYMPH AND SATYR

Circular, Diameter, 4⅞ *inches*

PANEL

By a fountain a nymph with a sickle in her hand is reclining on a sheaf of wheat; a satyr at her side is talking to her.

No. 39

GERMAN XVIII CENTURY COPY AFTER BOUCHER

EUROPA AND THE BULL

Height, 11½ *inches; Width,* 9 *inches*

COPPER

Oval, in a painted border of gold arabesques on a black ground.

Signed at the bottom, L. Rotermandt fe.

No. 40

GERMAN XVIII CENTURY COPY AFTER BOUCHER

DIANA AND ACTÆON

Companion to the preceding.

No. 41

FRENCH XVIII CENTURY COPY

FRENCH SCHOOL

(Manner of Lancret)

FÊTE GALANTE

Height, 15 *inches*; *Width*, 12 *inches*

In a park landscape a party of merrymaking ladies and gentlemen in costumes of the period. In the centre of the picture a young man in white dress dances while holding up a green jug. At the left three musicians are playing the violin.

No. 42

JEAN BAPTISTE GREUZE

FRENCH SCHOOL

(1725-1805)

PORTRAIT OF MADEMOISELLE OLIVIER

Height, 22 inches; Width, 19 inches

MADEMOISELLE OLIVIER was one of the actresses of the "Royal," the Nation's Theatre under the First Republic. She is seen to the waist, life size; her face, three-quarters to the left, leans upon her left hand, the arm resting upon a table in front, and she looks thoughtfully at the spectator. Her dress is light with pale green bands at the round opening of the neck and on the short sleeves, and she wears a silk sash of the same color at the waist. Her pale blond hair, which falls in curls at the sides, is encircled by two rows of pearls and has a top ornament with ostrich feather. Bluish-brown baekground.

From the dissolution sale of The American Art Association, New York, 1895.

No. 43

GEORGES MICHEL

FRENCH SCHOOL

(1763-1843)

ENVIRONS DE ST. CYR (Department of Seine-et-Oise)

Height, 17¾ *inches; Length,* 21½ *inches*

RISING foreground with a road passing out of the picture toward the right, around low hills. It comes from the middle distance amidst fields with fringes of trees in a rolling country. The distance is in shadow. Luminous white sky with gray clouds.

No. 44

MME. VIGÉE LE BRUN

FRENCH SCHOOL

(1755-1842)

PORTRAIT OF MME. DE ROCHECHOUART, DUCHESSE DE PIENNE

Height, 24 inches; Width, 20 inches

OVAL

A YOUNG woman, smaller than life size, in full face slightly inclined towards the left, with blue eyes. Her light brown curly hair, fluffy at the sides and with a long curl which falls on the left shoulder, is encircled by a white ribbon tied in a bow on the left side. She wears a white dress with gold border, draped in fichu style over the bust, leaving the neck bare. Going twice around the waist is a green and brown plaid sash with the ends hanging in front.

No. 45

FRENCH XVII CENTURY SCHOOL

PORTRAIT OF CATHERINE II, EMPRESS OF RUSSIA

Height, 34 inches; Width, 27 inches

BUST, almost full face, the hair powdered and with curls falling on the shoulders. She wears a brocaded cloak trimmed with ermine, thrown over a dress of rich gray brocaded silk, the imperial crown with laurel wreath on her head, and around her neck a heavy chain of large plentifully jewelled medallions of silver, with the cross of the Order of St. Peter and St. Andrew pendant. Background tinged with green.

No. 46

FRANÇOIS BOUCHER

FRENCH SCHOOL

(1703-1770)

LA TOILETTE
(PORTRAIT OF "MADEMOISELLE B.")

Height, 26 inches; Width, 24 inches

LIFE size, bust, almost half length, the face turned three-quarters to the left, the eyes looking down at a mirror in the foreground to the left front, and arranging flowers and pearls in her hair. As she reclines against the cushions, the breast and arms emerge nude from white draperies, with rose and green draperies to the right and in front in the foreground. Nestled among flowers and draperies in front, a turtle dove looks up at her. The model for the picture was one of the famous actresses of the time.

From the Collection of the King of Bavaria.

No. 47

FRENCH XVIII CENTURY SCHOOL

(Manner of Noël Nicolas Coypel)

PORTRAIT OF A YOUNG LADY

Height, 36¾ inches; Width, 28¾ inches

HALF length, full face. In a gown of white brocade silk, she wears a low cut pointed bodice of brocade with a floriated pattern edged with gold ribbon and trimmed with lace. A green velvet cape, lined with brocade of light brown color which, showing over the left shoulder, covers her right arm, and is gathered on the rail of a balcony in front of her, against which she leans.

No. 48

FRANÇOIS HUBERT DROUAIS

FRENCH SCHOOL

(1727-1775)

PORTRAIT OF A LADY

Height, 36 inches; Width, 28¾ inches

Half length, seated, turned three-quarters to the left, the right hand resting on her lap and holding a painted fan which she fingers with her left hand. Her dress is of white silk embroidered in green, with short sleeves ending in three ruffles of bluish lace and a collar of the same lace having a front band which joins the lace border of the low cut corsage. She wears a pink rose at her bosom.

No. 49

GEORGES MICHEL (1763-1843)

AND

JEAN LOUIS DE MARNE (1754-1829)

FRENCH SCHOOL

LANDSCAPE

Height, 30½ inches; Length, 39½ inches

From the left a road goes on toward the centre of the picture where stand some thatched farm buildings and where a green valley opens towards the left to a distant horizon. The road is seen again on the hills to the right. In the right foreground is a windmill, before which are walking in the road a man with a staff and a woman with a head load. To the left a woman is seated on the side of the road talking to a man who stands with a pack on his back. The landscape is by Michel, the figures by De Marne.

On a tree stump in the foreground is the signature, G. Michel.

No. 50

JEAN SIMÉON CHARDIN

FRENCH SCHOOL

(1699-1779)

PORTRAIT OF VIOTTI

Height, 32 inches; Width, 26 inches

LIFE size, half length; seated in a carved wood arm chair, upholstered in red, facing to the left, his head slightly turned, his eyes looking at the spectator, his powdered hair brushed back with a roll of curls on the sides and a black bow on the back. In a green coat with lace jabot and cuffs, the white embroidered waistcoat showing below. In his left hand against his breast he holds a roll of music. Grayish-green background.

No. 51

FRENCH XVIII CENTURY SCHOOL

PORTRAIT OF A LADY

Height, 46 inches; Width, 34 inches

LIFE size, three-quarter length, seated facing the spectator, with smiling face. She is playing a guitar slung by a pink ribbon over her shoulders. She wears a lilac rose dress, with lace at the corsage, which is cut square and low, and at the short sleeves. A garland of flowers falls from her right shoulder to below the waist on her left side. There are flowers in her powdered hair. Landscape background with much sky.

No. 52

ALBERTUS JAKOB FRANZ GREGORIUS

FRENCH SCHOOL

(1774-1853)

PORTRAIT OF MADAME DE STAEL

Height, 46 inches; Width, 35 inches

Life size, half length, standing, three-quarters to the right, the right arm resting on a red and gray marble coping, over which the hand droops. She wears an Empire dress of brownish-yellow color having a low bodice, with puffs at the shoulders and a white under-bodice showing at the bosom; around the waist is a black cashmere shawl with embroidered border, which is caught up in large folds over the left arm. Under an embroidered turban of various colors curls of black hair show on the forehead and at the sides.

No. 53

FRANÇOIS LEMOYNE

FRENCH SCHOOL

(1688-1737)

HERCULES AND OMPHALE

Height, 45 inches; Width, 43 inches

Full length figures, partly draped and facing the spectator. Omphale stands at Hercules's right. He is seated; her face is bent down towards his, her left arm is about the hero's neck and under her right arm is his club. He, looking up at her, holds in his hands the distaff and the spindle. Her white gold embroidered mantle is thrown across his lap, and she wears his lion skin. To the right a little cupid leans against Hercules's knee.

No. 54

NICOLAS POUSSIN

FRENCH SCHOOL

(1594-1665)

THE INFANCY OF BACCHUS

Height, 36 inches; Length, 46½ inches

Classical landscape with lake and mountain in the distance. To the left of the centre, in front of two big trees, a satyr on his knees, his back turned, and facing to the right, squeezes a bunch of grapes in his left hand held high up, the juice falling into a saucer he holds in his right hand and out of which the infant drinks; the child is seated, turned three-quarters to the left, and a satyr in human form holds him under the arms; beyond and above this group, but a part of it, sits a nymph in a blue robe with arms and breast undraped and with a thyrsus in hand. In the foreground to the right a nude nymph is asleep reclining upon white, yellow and red draperies; on her breast slumbers a golden-haired child, his brows garlanded, and beyond him a little boy fondles a ram. To the extreme left two little boys are embracing. In the National Gallery, London, there is a similar composition, being somewhat wider, and there is a group of figures to the right.

It was soon after the picture was painted that an addition was made so that it could be used as a dessus de porte, *for the carved frame of Louis XIV style, is of the period.*

No. 55

XVIII CENTURY FRENCH SCHOOL

(Manner of Largillière)

(1656-1746)

PORTRAIT OF A LADY AS CERES

Height, 52 inches; Width, 39 inches

LIFE size, three-quarter length, almost full face. Standing with her left hand resting upon a sheaf of wheat in front of her and her right hand holding up a sickle. Her cheeks are highly colored, her hair is blond and adorned with a few ears of wheat and field flowers. She wears a low décolletté drapery dress with elbow sleeves, and a light yellow drapery pinned to her shoulders floats out beside her. Background of sky, with standing wheat to the left.

No. 56

ATTRIBUTED TO CHARLES JOSEPH NATOIRE

FRENCH SCHOOL

(1700-1777)

APOTHEOSIS OF HERCULES

Height, 61 inches; Width, 44 inches

WITH flowing hair and his club at rest, Hercules is seated on the clouds surrounded by cupids and a nymph who are crowning him with laurel. Under him, to the right, sits Minerva, and to the left an attendant nymph holding the chain that binds two allegorical figures, Time and Medusa, looks down at them while pointing up at the hero. The prevailing colors of the draperies are red and blue.

No. 57

HYACINTHE RIGAUD

FRENCH SCHOOL

(1659-1743)

LOUIS XIV AS MARSHAL OF FRANCE

Height, 52 inches; Width, 39 inches

HEROIC size, three-quarter length, the figure towards the left, the head with long heavy black wig, facing the spectator. In his right hand he holds the marshal's baton which rests on the marble top of a table, and in the left hand at his belt he holds his gloves. Over a golden-brown habit, silver embroidered and with lace jabot and turned-back lace cuffs, he wears a cuirass with ornate trappings. Across the cuirass is the ribbon of the Order of St. Louis, and below it a wide sash with a huge bow at the left side, where the hilt of his sword shows. A brilliant red cloak, gathered in big folds over the right arm, shows behind him and at his left elbow.

On the rim of the table are traces of the signature, RI—.

No. 58

XVIII CENTURY FRENCH SCHOOL

LA BONNE AVENTURE

Height, 61¼ inches; Width, 42 inches

TO THE left a youth brings some garlands of flowers to a girl seated on the ground in front of a fountain, holding flowers in her hands and with a basket of flowers at her side. Behind and to the right stand two girls, one of whom extends her hand to an old man who is telling her fortune. Landscape background. This picture is a cartoon for a tapestry.

SECOND EVENING'S SALE

FRIDAY, FEBRUARY 17TH, 1911

AT MENDELSSOHN HALL

BEGINNING AT 8.15 O'CLOCK

Catalogue Nos. 59 to 123, inclusive

EARLY ENGLISH SCHOOL

No. 59

HENRY PIERCE BONE

110 c ENGLISH SCHOOL Robert E. Tod.

(1779-1855)

PORTRAIT OF SIR WALTER SCOTT

Height, 7½ inches; Width, 6 inches

OVAL PANEL

SEATED, turned three-quarters to the right, reading a document by the light of a window with red curtains to the left, his right elbow resting on a table covered with a Turkish rug, on which are books and against which are some pieces of armor. The poet's dog is lying behind him to the right. In the background is a high cupboard and a bust of Shakespeare stands above a fireplace. This sketch was evidently painted from life in the library at Abbottsford.

Traces of the signature on the table cover.

40 c ------ 59 A.

Unknown

No. 60

THOMAS STOTHARD, R. A.

ENGLISH SCHOOL

(1755-1834)

THE POWER OF INNOCENCE

Height, 13¾ inches; Length, 17¾ inches

OVAL

A LITTLE girl clings to her father who stands by an open door to the left, while her mother stretches her arms to her. The original from which Joseph Strutt made the stipple engraving which was published by J. Thane, June 1, 1792. "A married couple of fashion, having had a trifling difference together, agree to part; but were prevented by their only child, each contending to have it. The little prattler, supposing her father angry, said: 'Do, Papa! Do love Mamma! Mamma loves you!' On which a reconciliation took place."

No. 61

THOMAS STOTHARD, R. A.

ENGLISH SCHOOL

(1755-1834)

THE INNOCENT STRATAGEM

(Companion to No. 60)

Height, 13¾ inches; Length, 17¾ inches

A YOUNG wife is pointing to a paper she holds before her husband seated on a sofa to the left. To the right are three children. The engraving by Joseph Strutt was published on March 1, 1792. "A lady fearing her husband's propensity to gaming would ruin his family, contrived by one of her relations to win his whole fortune; and when he was full of horror at the supposed situation to which he had reduced them, she produces the bond and acknowledges the stratagem."

No. 62

JOHN HAMILTON MORTIMER, R. A.

ENGLISH SCHOOL

(1741-1779)

ALLEGORICAL SUBJECT

Height, 19½ inches; Width, 15½ inches

PANEL

A SHAFT of light bursting through clouds in the upper right hand, toward which an almost entirely draped figure of a young woman holding a laurel branch is ascending. In the foreground, a little to the left, a classical building; in the centre, men in combat. Red gleams on the sky above the low horizon.

No. 63

ENGLISH XVIII CENTURY SCHOOL

HOLY FAMILY WITH TWO ANGELS

Height, 28½ inches; Width, 20½ inches

PANEL

THE Virgin kneels, in red robe and blue mantle, her body slightly turned to the left; the Child moving towards her turns His face to the spectator. In the background are St. Joseph and two angels.

After a painting by Proccacini, which was in the possession of Frederick Perkins, Esq., when it was engraved by S. W. Reynolds (*Gems of Art, Plate* 8).

No. 64

ALLAN RAMSAY

ENGLISH SCHOOL

(1713-1784)

PORTRAIT OF A LADY

Height, 28½ inches; Width, 22¾ inches

Oval, life size bust, almost full face, with blue velvet turban-like head-dress, and a braid of black hair falling in front over the right shoulder. The low light corsage bordered with lace, and with a jewel at the bosom, is almost entirely covered by the folds of a golden-brown mantle lined with blue silk and having a heavily embroidered border. The lady, who is young, is smiling as though mildly amused, yet unwilling to give away to the emotion.

No. 65

SIR GODFREY KNELLER

ENGLISH SCHOOL

(1646-1723)

PORTRAIT OF DRYDEN

Height, 29½ inches; Width, 24¾ inches

The poet is shown almost full face and is looking straight at the spectator, his head resting lightly against his left hand, the left elbow leaning on a pile of books on the table at which he is sitting. The right hand is turning the leaves of a book. His dark hair is long and wavy. He wears a greenish-black jacket, a small white neckpiece and white cuffs, with black buttons.

No. 66

WILLIAM HAMILTON, R. A.

ENGLISH SCHOOL

(1751-1801)

SCENE FROM TWELFTH NIGHT, ACT II, SCENE III

Sir Toby: "Good-night, Fenthesilea, . . . "

Height, 31 inches; Width, 22 inches

In an interior, standing before a table on which are glasses and a bottle, Sir Toby, in dull gray-yellow costume and wearing his felt hat and feather, takes the arm of Sir Andrew, who is wearing a light yellow costume with a rose toque, girdle and stockings, and tries to brace him up against his shoulder. Both have pipes in their hands, Sir Andrew's having turned upside down. At the door in the background Maria pauses before leaving.

One of the original pictures from Boydell's Shakespeare Gallery. It was engraved by J. Fitler and published in Volume IV of the Second Series.

Signed in the lower right corner, Wm. Hamilton, R. A., 1792.

No. 67

WILLIAM HAMILTON, R. A.

ENGLISH SCHOOL

(1751-1801)

SCENE FROM TWELFTH NIGHT, ACT IV, SCENE III

Olivia: "Blame not this haste of mine: if you mean well, etc., . . . "

(Companion to No. 66)

Height, 31 inches; Width, 22 inches

Olivia in the centre in white dress with low black bodice and turbaned headdress. Sebastian to the left dressed in yellow, wearing a red cape and a red toque with white feather. The monk stands a little behind Olivia, and near him, to the extreme right, is the chapel's entrance. Landscape background.

One of the original pictures from Boydell's Shakespeare Gallery. It was engraved by W. Angus and published in Volume IV of the Second Series.

No. 68

WILLIAM HOGARTH

ENGLISH SCHOOL

(1697-1764)

PORTRAIT OF PEG WOFFINGTON

Height, 35½ inches; Width, 28 inches

Life size, half length, turned a little to the left, her head slightly inclined; her left hand resting upon a drapery thrown over a parapet in front, her right hand raised and pointing to a canary bird perched on her left shoulder. She wears a blue low-cut corsage with roses at the bosom, and short full sleeves trimmed with lace; a white lace fichu covers the head and falls over the shoulders.

Collection of Augustin Daly, New York, March, 1900, *Catalogue No.* 724.

No. 69

ATTRIBUTED TO WILLIAM HOGARTH

ENGLISH SCHOOL

(1697-1764)

LADY ANN MONTAGU, SECOND DAUGHTER OF GEORGE, DUKE OF HALIFAX, AS FLORA

Height, 50 inches; Width, 40 inches

Three-quarter length, standing, the head turned three-quarters to the left; the left arm leaning on a blue drapery thrown over a marble pedestal upon which stands a marble vase entwined and filled with flowers. She wears a golden brown dress with very low corsage, white undersleeves, and white lace at the bosom lightly caught with pearls. Her dark hair is bound with a floral garland; with her right hand she takes up some flowers from a table, and in her left hand she holds a wreath of them.

No. 70

ATTRIBUTED TO WILLIAM HOGARTH

ENGLISH SCHOOL

(1697-1764)

PORTRAIT OF A YOUNG LADY

Height, 49¾ inches; Width, 40 inches

Life size, three-quarter length, seated, almost full face; her left arm resting on a pedestal covered with flowers and leaves, while the hand touches her long hair which hangs over her shoulder; the right hand lying on her lap. She wears a flowing gown of warm yellow color, with bluish-white ruffling at the V-shaped neck opening and at the short sleeves.

No. 71

ATTRIBUTED TO WILLIAM HOGARTH

ENGLISH SCHOOL

(1697-1764)

PORTRAIT OF A YOUNG LADY AS CERES

Height, 50 inches; Width, 40 inches

Three-quarter length, standing, the head turned three-quarters to the right, the left hand resting upon a sheaf of wheat set upon a pedestal, the right holding a sickle. Her dark brown hair is adorned with ears of wheat, poppies and pearls. She wears a blue satin dress with low-cut corsage edged with lace, and white undersleeves, the waist tightly fitted; and a brown drapery over her left shoulder which covers her left arm and passing around her back is caught in front and under her right hand by a rope of pearls. While the name of the sitter is unknown, the fact of the picture being a pendant to that of Lady Ann Montagu, and the resemblance in the two faces, justifies the surmise that it is the portrait of Lady Ann's sister.

No. 72

SIR JOSHUA REYNOLDS, P. R. A.

1725 ENGLISH SCHOOL E. H. Litchfield

(1723-1792)

EMMA HART, AFTERWARDS LADY HAMILTON, AS A BACCHANTE

Height, 30 inches; Width, 25 inches

LIFE size, half length, facing to the right, the back showing; the smiling face turned three-quarters toward the spectator, the index finger of her right hand pointing at her cheek. A light shawl fichu with border of yellow ribbon is draped around the body and arms; the hair, partly loose, is adorned with leaves and flowers. Landscape background with tree to the left, and much sky, luminous below, the upper part dark. On the back of this picture there is a memorandum by the late Mr. Robert Hoe, stating that the picture was purchased by him at Christie's as a work by Romney. This is certainly a wrong attribution, as the work has every evidence of being the original study for the celebrated painting under the same title, which was reproduced in mezzotint by J. R. Smith.

OLD MASTERS

No. 73

XIX CENTURY ITALIAN

MADONNA AND CHILD ICON

THE heads and hands alone showing under a silver-cut, chased and engraved plaque. The silver work is North Italian or Dalmatian work of the Eighteenth Century, and it is likely that the two angels on the modern frame, which are of the same period and style, belonged to the original frame of the silver plaque.

No. 74

A. F. VAN DER MEULEN

FLEMISH SCHOOL

(1632-1690)

A CAVALRY COMBAT

Height, 6¼ *inches; Length*, 8 *inches*

PANEL

OVER a hill in the foreground two cavalrymen are engaged in a close fight; on the rise to the right other cavaliers are fighting; and the combat is going on at the foot of the hill to the left. Sunny landscape with trees and houses in the distance, and blue sky.

Signed in the middle foreground, A. F. V. MEULEN, 1677.

No. 75

CORNELIS VAN POELENBURG

DUTCH SCHOOL

(1586-1667)

PAN AND SYRINX

Height, 11 *inches; Width*, 9½ *inches*

PANEL

Wooded landscape with warm light clouds in the sky to the right. Pan is pursuing Syrinx who has reached the edge of the stream, and whose red drapery is flowing on the wind.

No. 76

CASPAR NETSCHER

DUTCH SCHOOL

(1639-1684)

THE MUSICIAN

Height, 11½ *inches; Width*, 9¼ *inches*

PANEL

A middle-aged man seated, facing the spectator, and playing the violoncello. He wears a full wig, is dressed in a red chamber gown and white neck kerchief and black silk stockings. To his right on a table covered with a Turkish carpet is a book of music. Dark background.

No. 77

GONZALES COQUES

FLEMISH SCHOOL

(1614-1685)

A CAVALIER

Height, 12½ *inches; Width*, 9¾ *inches*

PANEL

SEATED, three-quarter length, by a table covered with a Turkish carpet on which is a decanter and glass, his right arm over the back of the chair, the hand up to his head, and his left hand down at his side holding a cup. He is dressed in a yellow coat with white undersleeves, green breeches, and red stockings showing at the knee; a sword rests across his lap.

From the collection of Charles Wadham Wyndham, Wimboon.

No. 78

CORNELIS VAN HAARLEM

DUTCH SCHOOL

(1562-1638)

PORTRAIT OF A YOUNG WOMAN

Height, 13¼ *inches; Width*, 10½ *inches*

PANEL

HEAD, almost full face, turned slightly towards the right. In her dark brown hair is a gold ornament with pearls, and she wears pearl earrings and a gold brooch at the neck opening of her lilac-colored robe.

No. 79

GIOVANNI PEDRINI

MILANESE SCHOOL

(XVI Century)

MADONNA AND CHILD

Height, 20¼ *inches; Width*, 15½ *inches*

PANEL

The Virgin is seen half length, with the Child seated in her arms and clinging to her neck, His cheek against hers. Her right supports His back. His right hand is lying upon her neck. Both are looking towards the spectator.

No. 80

FLEMISH XVIII CENTURY SCHOOL

VENUS AND CUPID

Height, 14 *inches; Width*, 12 *inches*

COPPER

To the right Venus, partly clad in a dark blue drapery, is seated on a rock leaning away from Cupid, at her right, who is holding a dove to his cheek; another dove is drinking out of a shell basin. Venus points to jewels on the seat and a vase in the foreground. Background of rocks and trees with an apple tree at the left, on which is perched a green and red cockatoo.

No. 81

GERARD VAN HONTHORST

DUTCH SCHOOL

(1590-1656)

PORTRAIT OF BEN JONSON

Height, 15¼ *inches; Width*, 11¾ *inches*

PANEL

FULL face bust. Black, high-buttoned coat with white turn-over collar. The sitter is portrayed in a painted oval, as though the whole were copied from an earlier portrait of the time.

From the Augustin Daly sale, New York, March, 1900, *Catalogue No.* 722.

No. 82

AFTER CORREGGIO

MADONNA AND CHILD WITH ST. JOHN

Height, 14⅛ *inches; Width*, 11¼ *inches*

PANEL

THE seated Virgin in red dress and blue mantle, with her right hand to her breast, the left holding the undraped Child who turns toward the infant St. John, standing by His side. Charming copy by a Seventeenth Century Netherland artist from the original in the museum of Budapest.

Collection of the Marquis de Monte-Allegro. Salamanca collection and sale, Paris, 1875. ("*School of Correggio.*")

No. 83

DAVID TENIERS THE YOUNGER

FLEMISH SCHOOL

(1610-1650)

THE DENTIST

Height, 17⅛ *inches; Width,* 13 *inches*

PANEL

A BIG, full-bearded, white-haired man, wearing a turban-shaped cap with feathers, and robed in a green outside garment lined with light fur, sits with one foot on a little wooden stool, facing the spectator, and showing in his left hand the tooth he has just drawn. The patient stands to the right behind a table with instruments, bottles, etc., holding his face in his hand. A little dog sits before the table looking at the spectator.

Signed at the lower left, D. TENIERS.

No. 84

BERGAMESQUE SCHOOL (Early Part XVI Century)

HAS BEEN ATTRIBUTED TO ANDREA PREVITALI AND TO FRANCESCO DE SANTA CROCE

HOLY FAMILY AND SAINT

Height, 15 *inches; Length,* 18¼ *inches*

PANEL

AGAINST a background of buildings, the Virgin, seated in the centre, holds the Child's face to her own; His eyes turn towards Joseph, seated to the left. A saint in monk's costume kneels at the right against a landscape background. Architectural frame.

No. 85

MARTEN DE VOS

FLEMISH SCHOOL

(1576-1613)

MADONNA AND CHILD WITH ST. ELIZABETH

Height, 19 *inches; Width*, 15 *inches*

PANEL

Mary and Elizabeth on a throne facing the spectator. The Virgin, in blue dress and red mantle, holds the Child who has a bunch of grapes in His right hand; Elizabeth, in yellow robe and with a grayish mantle which covers her head, has a hand upon His left arm. In the background to the right is a church interior, to the left a bit of landscape with Joseph at work. In the upper part of the picture four angels sing and play in praise of Mary.

No. 86

WILLEM VAN MIERIS

DUTCH SCHOOL

(1662-1747)

INTERIOR OF KITCHEN

Height, 14½ *inches; Width*, 12¾ *inches*

PANEL

Behind a table, extending across the front, and covered to the left with a green figured drapery over which a pair of scales hang from the timbered ceiling, a woman making sausages is watching a boy blowing up a bladder. Behind him his father, knife in hand, watches him in amusement.

Signed in the middle at bottom, W. van Mieris fet. Ano., 1773.

No. 87

MANNER OF JOOS VAN CLEEF THE ELDER

(KNOWN AS THE MASTER OF THE DEATH OF MARY)

FLEMISH SCHOOL (End of XV Century—1540)

270 a E. Fleurmans.

MADONNA OF THE CHERRIES

Height, 26¾ inches; Width, 20¼ inches

PANEL

SEATED, three-quarter length, with her left arm resting on a marble stand, the Virgin, her face turned towards the right, looks upon the Child seated in her lap who holds cherries in His hands and turns His face towards her. She wears an Italian headdress hanging down behind, a red robe and a blue mantle lined with yellow. Through a square opening to the left is seen a Northern Italian landscape with a walled town, mountains, and in the foreground two figures on a straggling road over a hillside.

Replicas of this picture are at Buckingham Palace, the Antwerp Museum and Meiningen Castle.

No. 88

LUCAS FRANÇOIS THE YOUNGER

222 a FLEMISH SCHOOL J. E. Sleingam

(1616-1681)

PORTRAIT OF A YOUNG SCULPTOR

Height, 20½ inches; Width, 15¾ inches

PANEL

SEEN to below the knees, his right hand resting on a table on which are chiselling tools and an open drawing book; in his left hand, which is extended, he holds a ring. He is dressed in a brown coat with white undersleeves and neck kerchief. Behind him is a green drapery, and to the right an opening showing a sunset sky before which stands a statue of Hercules.

No. 89

GERARD DOU

DUTCH SCHOOL

(1613-1675)

CONVERSATION GALANTE

Height, 17¾ *inches; Length*, 21¾ *inches*

To THE left a young officer sitting at a table covered with a Turkish rug, holding a glass of wine in his right hand, is talking to a young woman in the centre of the picture, who is seated on a high chair, her foot on a footstool, playing the mandolin. Her dress is of gold satin with underbodice of blue showing through the slashed sleeves; she has a neck kerchief trimmed with lace, pearl ornaments in her hair and pearl earrings. The officer wears a gray satin coat and large brown hat, his black cape is thrown over a chair beyond the table, and at the extreme right on a three-cornered stool are his sword and belt.

Signed on the footstool, G. Dou.

No. 90

SCHOOL OF REMBRANDT

(End of XVII Century)

SAMSON AND DELILAH

Height, 25¾ *inches; Width*, 19 *inches*

PANEL

FACING towards the left, Samson, seated in a chair, is asleep, his head held by Delilah, while an attendant cuts his hair. Samson wears a coat of mail, Delilah a yellow robe, low cut, and the attendant is dressed in a dull brown. Dark background of a room interior with the light concentrated on the principal figures.

No. 91

JAKOB VAN RUYSDAEL

DUTCH SCHOOL

(1630-1682)

LANDSCAPE

Height, 24 inches; Length, 29 inches

PANEL

A QUIET landscape with low horizon and sky full of thin clouds. A road along a winding stream leads between clusters of tall trees in the middle of the picture, towards a church in the distance. Typical foreground with brush and tree-stumps on the slowly rising uplands, a dead pollard willow to the left, and figures on the road, among them a horseman led by an old man.

A narrow strip has been added to the bottom on which, in the lower right hand corner, is the signature, RUYSDAEL, 1644.

No. 92

REMBRANDT VAN RIJN

DUTCH SCHOOL

(1606(?)-1669)

A YOUNG GIRL HOLDING OUT A MEDAL ON A CHAIN

Height, 25¾ inches; Width, 22¾ inches

A GIRL of about twelve, rather more than half length, less than life size, standing facing and looking earnestly at the spectator, her head slightly inclined. With her right hand she holds out a gold medal, or locket, which is attached by a cord to her red and jewelled girdle. She is laying her right hand on her breast. She is bareheaded and has fair hair, plaited, the braids fastened together in front by a jewelled headdress. A light veil hangs from the back of her head. She wears a dull yellow mantle over a gown of the same color cut out at the throat over a pleated chemisette, pearls in her ears, strings of pearls on her right wrist and a jewelled necklace.

From the Cotterill Dormer Collection, Cliffordshire, where the picture remained over a hundred years, the Sir Charles Robinson's Collection, London, and the Sedelmeyer Gallery, Paris.

See Michel's Rembrandt, pp. 447-561, *and Dr. Bode and Hofstede de Groot's "The Complete Work of Rembrandt," Vol. IV, p.* 197. *Was painted about* 1640 *to* 1643.

No. 93

AMBROSIUS BENSON

FLEMISH SCHOOL

(Early Sixteenth Century)

MAGDALEN

Height, 27¾ inches; Width, 21¾ inches

PANEL

EVIDENTLY a portrait of an aristoeratic young woman; she is seen half length and turned three-quarters to the left, holding and looking down at an illuminated book resting on a table, with a green top, upon which stands an urn. Her brown velvet dress, cut square and wide at the neck, and having red velvet sleeves with white *crevés* and large outside fur sleeves, is trimmed with lace. A gauze veil is arranged over her waving hair. She wears a gold ehain about her neek and a jewelled ring on her left hand.

There is a replica of this picture in the Martin Le Roy collection, Paris (Catalogue, Vol. V, pl. 23).

No. 94

DUTCH MASTER OF THE MIDDLE OF XVII CENTURY

PORTRAIT OF A MAN

Height, 29¼ inches; Width, 23¼ inches

PANEL

BUST, life size. Turned three-quarters to the right. The man wears long chestnut hair, and a black jacket with high, white, turned-down collar with tassels and trimmed with lace. Brown background.

Signature to the middle left, MOR. M., 1650.

It has not as yet been possible to identify the signature. The competent, sober and forceful technique and style are like that of Pieter Nason. At any rate this portrait is by the artist who painted the man's portrait at the Hanover Museum attributed to Nason.

No. 95

ATTRIBUTED TO GERARD VAN HONTHORST

DUTCH SCHOOL

(1590-1656)

PORTRAIT OF A LADY

Height, 28¾ inches; Width, 23 inches

Oval. Bust of a young woman turned towards the left, but looking at the spectator, with flowers in her curly chestnut hair, which is arranged flat on the top of her head and with curls hanging at the sides. White drapery encompasses the body below the pearl encircled neck.

No. 96

ATTRIBUTED TO GERARD VAN HONTHORST

DUTCH SCHOOL

(1590-1656)

PORTRAIT OF A LADY

Height, 28¾ inches; Width, 23 inches

With a similar arrangement of hair, but with longer curls, in a low neck blue gown, the bodice of which has a draped edging of white that is secured at her breast by a jewel. She faces the left and her face is turned three-quarters toward the spectator.

Signed at the lower left, G. Honthorst, 1641.

No. 97

FOLLOWER OF FRA FILIPPO LIPPI

(Probably Giovanni Pesello.)

FLORENTINE SCHOOL

MADONNA OF THE GOLDFINCH AND ANGELS

Height, 28½ inches; Width, 21½ inches

PANEL

Before a throne stands the Virgin, seen in almost three-quarter length, facing the spectator, her face slightly inclined towards the left, her eyes looking down upon and her hands gently steadying the Child who is standing before her to the left on a parapet. He is turned towards the spectator and kisses a goldfinch He holds in His left hand. To the extreme right in the foreground St. John looks up admiringly. In the background behind the throne on each side stands an angel.

From the Graham, London, and the Hainauer, Berlin, collections. Exhibited at the Berlin Exhibition of works of the Renaissance in 1898. *Large reproduction in the Catalogue of said Exhibition published in Berlin,* 1899 (*Plate VII*). *Fine reproduction in the Hainauer catalogue.*

No. 98

FLEMISH PAINTER

FLEMISH PAINTER, SCHOOL OF VAN DYKE

PORTRAIT OF A MAN

Height, 24¾ inches; Width, 19¾ inches

Bust, three-quarter length, the face turned slightly aside; he wears a moustache and goatee, and is clad in a black coat with a white turned back collar.

No. 99

DANIEL MYTENS THE ELDER

DUTCH SCHOOL

(1600(?)-1656)

PORTRAIT OF A LADY

Height, 29¾ inches; Width, 24¼ inches

PANEL

Bust, almost full face. In a luminous dark silk dress, with black embroidery and white *crevés,* and deep lace collar, high under the chin and overspreading shoulder and bust. Large felt hat with red feathers matched by ribbons on the bodice. Necklace with four rows of pearls and jewelled pendant. Dark background, within a painted oval that is not wholly included in the canvas, on the rim of which is an illegible inscription.

No. 100

CORNELIS JANSON VAN CEULEN

DUTCH SCHOOL

(1593-1664)

GENRE SCENE

Height, 22 inches; Length, 31⅜ inches

Before the arched porch of a mansion at the left, two ladies and a gentleman are seated at a table provided with varied refreshments; another gentleman standing behind the table offers wine to one of the ladies. To the left a lady leads a gentleman up to the group at the table, and to the right another couple stands. A tripod stool is before the table in the foreground and to the left a dark drapery hangs from the ceiling of the porch. In the background are male and female servants, and to the right is a glimpse of landscape beyond tall trees.

No. 101

FLORENTINE SCHOOL circa 1505

HAS BEEN ATTRIBUTED TO BOTTICELLI

MADONNA, CHILD AND ST. JOHN

Diameter, 29¼ inches

TONDO PANEL

The Virgin, in three-quarter length, is seated, her body turned towards the left; she is clad in green, bright red and brilliant yellow, and holds with both hands the Child who stands on her lap to the left, with His head resting against hers. He wears a filmy slip about which she has wrapped the folds of her robe. Beyond her and leaning eagerly in an attitude of adoration toward the Child, is St. John, bearing a tall cross within one arm. A light blue sky fills the background above a landscape showing to the right and left.

Formerly owned in France and exhibited in Paris in the eighties, at the exposition du Palais Bourbon by M. de la Roziere, to whose collection it then belonged.

No. 102

CORNELIS JANSON VAN CEULEN

DUTCH SCHOOL

(1593-1664)

PORTRAIT OF A LADY

Height, 30¾ *inches; Width*, 25¾ *inches*

Half length, turned three-quarters to the left, the eyes looking at the spectator. Black velvet costume with short white shoulder-cape having a narrow border around the back and down the front and a deep, stiff, wide and straight border piece of the same intricate pattern all around the bottom, matched by similar stiff cuffs. A ribbon bow with jewel in her black hair, and an ornament of string pearls clasping the lower border of the shoulder-cape in front. Elaborate earrings with pearls and precious stones, and a pearl necklace.

60 ☆ No. 103 Edw. Brandus.

SPANISH SCHOOL, MIDDLE OF XVII CENTURY

(In the Style of Claudio Coello)

PORTRAIT OF A FEMALE SAINT

Height, 32¾ inches; Width, 26¾ inches.

Life size, half length, almost full face and looking straight at the spectator. She is in gold embroidered white regalia with turned back lace cuffs, and a red drapery which shows above the shoulders and is caught up again at the waist in front. A neckpiece border to the white garment is set with pearls; a jewelled medallion is at the bosom. She wears a pearl necklace, pearl earrings, a diadem from which falls a purple drapery in the back, and her left hand fingers the long, flowing loops of the necklace, which comes down to the bottom of her waist; in her right hand she carries the palm of martyrdom.

No. 104

CASPAR NETSCHER

DUTCH SCHOOL

(1639-1684)

INTERIOR

Height, 33¾ inches; Width, 27¾ inches

A DARK-HAIRED young woman dressed in lilac-blue, red and white costume, with a loose mantle of dull reddish-brown thrown about her shoulders, sits at a table covered with a red rug of elaborate ornamentation on the steps of a spacious Renaissance portico. To her right, sitting at another table, in a brown habit trimmed with lace, is a young gentleman who offers her wine, while at the left a woman servant dressed in black, with white apron and kerchief, pours wine into another glass. In the open foreground is a spaniel; to the left are curtains and a rotunda, and to the right a terrace garden and a landscape.

2200 IV No. 105 Klemberger Gallery

JOOS VAN CLEEF THE ELDER

(KNOWN AS THE MASTER OF THE DEATH OF MARY)

FLEMISH SCHOOL

(End Fifteenth Century-1540)

HOLY FAMILY

Height, 30¼ inches; Width, 23 inches

PANEL

To THE right the Virgin, three-quarter length, in a dark robe and red, fur-lined mantle, is seated holding on a white cloth the Child, who plays with a bead collar thrown around His neck. Their heads are turned three-quarters to the left; and before them on a table is a plate of food and a wine vessel. Outside a large window opening to the left, stands Joseph in a green tunic with red sleeves and wearing a black hat, reading a scroll; the upper part of the figure only showing above the window casement. Behind him is a landscape with buildings, and in the distance, mountains under a blue sky with white clouds. Replicas of this composition are in the Holford collection, London, in the Imperial Museum at Vienna, and in the Leon Hirsch collection, New York.

From the sale of the Klinkosch collection, Vienna, 1889.

No. 106

HENDRIK VAN BALEN

(1575-1632)

AND

JAN (VELVET) BRUEGHEL

(1568-1625)

FLEMISH SCHOOL

DIANA RESTING AFTER THE CHASE

Height, 24½ inches; Length, 37½ inches

PANEL IN CARVED FRAME

In the middle of a wooded landscape which opens on water and meadows to the right, Diana, in yellow and white dress with blue mantle, is seated on a knoll with two of her hounds, and her quiver, bow and hunting horn at her side. An attendant is behind her, one of her nymphs kneels before her, and another is hanging up a quiver and a horn on one of the big trees near by. In the foreground, to the left, stands a group of attendants with hounds, and to the right are the spoils of the hunt—a boar, a deer, rabbits, a peacock, and various kinds of wild fowl. The landscape was painted by Brueghel, the figures are by Van Balen, and the still life probably is by a third artist. Other examples of the collaboration of the two artists are in the Louvre, and the Berlin and Munich Museums.

No. 107

M.M.A. # LUCAS CRANACH THE ELDER

GERMAN SCHOOL

1800 ± (1472-1553) R. W. de Forest

JUDITH

Height, 34¾ inches; Width, 23¾ inches

PANEL

Half length figure, three-quarters to the left, the eyes looking at the spectator. She holds up a sword in her right hand and her left rests upon the head of Holofernes lying on a parapet in front. Her blond hair is gathered in a coiffe of yellow material ornamented with small pearls in a lattice pattern and with an embroidered border, under a four-sided crimson toque bedecked with ostrich feathers. She is dressed in a narrow low-necked bodice like the coiffe, a wide white girdle with horizontal bands of black ribbon, and a green skirt; the material of the coiffe and the skirt are combined in the elaborate sleeves which have black-corded white puffs at the elbows. The neck is encircled with two heavily jewelled collars, and a ribbon chain is thrown loosely over the breast and shoulders. Green background. The same subject is in the Museum at Vienna, inferior in composition and in no way as representative an example of the master.

The emblem of the artist is on the lower right.

No. 108

FLORENTINE SCHOOL

(Beginning of XVII Century)

BY A FOLLOWER OF ALLESSANDRO ALLORI, PERHAPS SANTI DE TITO

PORTRAIT OF A LADY

Height, 38 inches; Width, 29¼ inches

PANEL

LIFE size, three-quarter length, standing almost full face; her right hand laid on a black squirrel crouched upon a red covered table at her side, the left resting on her hip. She wears a light green overdress, a yellow dress, and a ruffled white collar above the V-shaped opening at her neck; shoulder bourrelets and white sleeves. Her hair, pulled tightly back, is adorned with ribbon bows; she wears earrings and a necklace with pendant.

No. 109

COLIN DE NEUFCHATEL

GERMAN (NUREMBURG) SCHOOL

(LUCIDEL, 1525-1560)

PORTRAIT OF A WOMAN

Height, 39¾ inches; Width, 28 inches

THREE-QUARTER length figure, almost full face, in black velvet dress with tight fitting sleeves puffed at the shoulders and black hat over a close fitting white cambric coiffe. She wears a long heavy gold neckchain caught at the waist, and a lighter, shorter and double one, with jewelled pendant hanging. The hands, clasped in front, show rings and a gold bracelet.

No. 110

AMBROSIUS BENSON

FLEMISH SCHOOL

(Early Sixteenth Century)

SYBILLA PERSICA

Height, 37¼ inches; Width, 29⅛ inches

PANEL

(In a XVI Century Florentine Carved Wood Frame)

A YOUNG woman with aristocratic features; evidently a portrait. She stands in three-quarter length, her face turned towards the left, reading a book which she holds in both hands. A large scroll issuing from her right hand is inscribed: "Sibilla persica gremiv virginis erit salus getiv et in visit." She wears a chased and jewelled golden crown with border of pearls around a headdress of cambric, having a stiff transparent hood and veiling. Her red velvet dress, with a jewelled band and a lace border at the square, wide neck opening, is gathered up under the left arm, and hanging from both arms are the ends of her fur robe which has fallen from her shoulders and sweeps around the lower part of her back. It is a variante of No. 264 in the Antwerp Museum, which is taken from the Sybilla which appears in the lower left-hand corner in the *Deipara Virgo* by the same master in the same museum. Another replica is in the Otto Feist Collection, Berlin (from the Mohrenheim sale, Paris, 1898), and one figured at the Doistau sale, Paris, 1909.

From the Bournonville Collection and sale, Paris, 1881 (*No.* 385), *and the Hainauer Collection, Berlin. Exhibited at the Berlin Exhibition,* 1883 (*Catalogue S*-15, *No.* 1); *and at the Flemish Primitives Exhibition, Bruges,* 1902, *No.* 220. (*See Georges Hulin Catalogue Critique.*)

No. 111

ADRIAEN HANNEMAN

DUTCH SCHOOL

(1601-1670)

PORTRAIT OF A LADY

Height, 39½ *inches; Width*, 33 *inches*

HALF length, facing three-quarters to the left. Her hair is brushed back low from her forehead and hangs in curls beside her neck. She wears a black velvet gown with low bodice edged with white, and white ruffling at the sleeves, a string of pearls at her neck, a cross on the bodice and a seal ring on her left hand, and she holds above her waist in front with both hands the greenish-gray gauze drapery which is thrown over her shoulders. The background has a yellowish-green drapery, and to the left above a coat-of-arms, an opening showing the sky.

Signed on the left, ADR. HANNEMAN, ANO., 1669.

No. 112

DUTCH, FLEMISH AND GERMAN SCHOOLS

FLEMISH PAINTER ABOUT 1510

ESTHER BEFORE KING AHASUERUS

Height, 38 inches; Width, 35 inches

PANEL

In the centre of a tiled courtyard, Esther, in a red gown and brown mantle, the train of which is held by two of her three female attendants, kneels before the King, seated on a throne to the left under a high Gothic canopy, wearing a golden brown robe with ermine trimmings, and extending his sceptre towards her. On the platform of the throne in the foreground stands a bearded personage with hand on dagger; and to the King's left a younger attendant turns towards two others in the background. At the side of the canopy is a column with a statue of Judith and on the wall beyond it a hanging clock with weights. Two guards are seen to the right at a railing, behind which on each side are the buildings of the palace extending to a distant gate and the light open sky.

No. 113

FLEMISH SCHOOL, MIDDLE OF XVI CENTURY

ST. JEROME

Height, 41 inches; Width, 30 inches

PANEL

FACING the spectator, his right hand to his face, the Saint in red cloak and black cap, is sitting, an open book before him from which he has turned his eyes, at a table on which are some books, a cardinal's hat, a candlestick and a skull to which he points. On the wall in the background is a hanging clock, a crucifix, vases, etc., and to the left, through an arched window, is seen a bit of landscape with a tall Gothic church.

This is a free copy from the St. Jerome of Albert Durer in the National Museum at Lisbonne.

No. 114

FRANÇOIS POURBUS THE YOUNGER

FLEMISH SCHOOL

(1569-1622)

MARIE DE MEDICIS, QUEEN OF FRANCE

Height, 39 inches; Width, 29½ inches

OVAL, SET IN AN ELABORATELY CARVED SQUARE FRAME

HALF length figure, three-quarters to the left, her eyes turned to the right. High dressed hair with jewels and red flowers. The black velvet gown trimmed with gold and gems, has an elaborate standing lace collar, sleeves with red bows between gold latticed and red bordered *crevés,* and a long and pointed corsage with V-shaped opening at the neck, about which is a rich collar of large chased and jewelled plaques. She wears a necklace of large pearls with two rows of pearls as pendant, and pearl carrings.

From the Collection of Count Imperiali.

No. 115

FLEMISH PAINTER ABOUT 1515

ANTWERP

TRIPTYCH

Center, Height, 34¾ *inches; Width,* 29 *inches*

Wings, Height, 34¾ *inches; Width,* 11¼ *inches*

TRANSFERRED FROM PANEL

CENTRE: The Virgin, seated, full face, under a high brocaded baldaquin set between double pilasters in the arched centre of an early Renaissance open portico. She holds on her lap the Child who turns with His right hand the leaves of a book held up by a young female saint seated below on cushions to the left, an ostrich feather in her right hand. Behind her is a small winged angel standing with a lily in her hand; to the right is another female saint holding a wheel and a small object (?), and behind her a small winged angel holding a sword. A work basket is in the centre on the carrelage floor. The rich elaborate costumes are those of the period. A landscape with castles, churches, small figures and mountains in the distance, shows beyond the portico.

WINGS: On the right the donatress kneeling, her hands joined in prayer, with St. Catherine of Alexandria standing behind her as a protectress. On the left the donator and St. John the Baptist standing behind him. The portico and landscape background of the centre is carried out in the wings. On the outside of the wings, with a figure to each, is painted in monochrome the Angelic Salutation. There is, evidently by the same artist, a large altarpiece at Lierre (St. Gounnaire), and an Adoration of the Kings in Buckingham Palace. A replica of the middle part, but not of so good quality is in the Collection Dollfus, Paris, and one, also inferior in quality, was in the Collection Koudarsheff, sold at Amsterdam in 1905.

From the Somsée collection, Brussels, exhibited in London, New Gallery, 1900, *No.* 26.

695 ± No. 116 John Proctor

DUTCH SCHOOL, MIDDLE OF XVII CENTURY

PORTRAIT OF A YOUNG MAN

Height, 44½ inches; Width, 31½ inches

THREE-QUARTER length, standing, and turned slightly to the right; his right hand, holding his gloves, falls to his side. The left arm is akimbo, the left hand resting under his armpit. He wears a black costume with lace-trimmed collar overspreading both shoulders, and lace cuffs.

No. 117

ABRAHAM MIGNON

DUTCH SCHOOL

175 ± (1640-1679) E. K. Litchfield

FRUIT AND FLOWER PIECE

Height, 33 inches; Length, 44 inches

THE composition is arranged diagonally on a moulded ledge. To the right is a large plate of fruit and a high dish with peaches, bunches of grapes and vine leaves standing above it. To the left is a mass of varicolored flowers, and above this mass, an ape is holding a pomegranate in his right hand.

No. 118

FRANZ FLORIS

FLEMISH SCHOOL

(1517-1570)

ALLEGORY OF PEACE

Height, 38½ inches; Length, 44 inches

PANEL

Two WOMEN, seen three-quarter length, are seated against an architectural background with drapery to the left, one, with upright bust, turned three-quarters to the right and looking at the spectator. In her right hand, resting on a shield, she holds a laurel branch; at her side is a naked sword with snake hilt and dragon guard, and above her is a gold laurel crown. The second woman leans across from the right, her face in profile, her right arm encircling the neck of her companion, the left extended in a gesture. Costumes of yellow, red and green, leaving the arms bare and the busts partly undraped; bizarre hair dresses, jewelry and ornaments.

No. 119

FLEMISH SCHOOL, SECOND HALF XVI CENTURY

ADORATION OF THE MAGI

Height, 33¾ inches; Length, 49¼ inches

PANEL

The Three Kings are advancing from the left towards the seated Virgin, seen three-quarter length and holding the Child who extends His arms towards a cup filled with gold coins that the first King is presenting to Him. Joseph in red grown, hat in hand, is behind and to the right of Mary. Elaborate architectural background through which is seen a Flemish landscape with a village. The figures are life size.

No. 120

JAN VAN BRONCHORST

DUTCH SCHOOL

(1603-1660)

PORTRAIT OF A GIRL

Height, 67 inches; Width, 47¾ inches

LIFE size, full length, facing three-quarters to the left. In her right hand she holds a shell to catch the water from a fountain surmounted by a Cupid riding a dolphin, and against which rests her bow. An arrow is in her left hand and a quiver of arrows is slung at her shoulder. One of her sandalled feet shows. She wears a rose bodice with full sleeves gathered up over white undersleeves; an overskirt of the same rose material is caught up over a light blue underskirt, and over her shoulders is a yellow gauze kerchief. Her hair falling in ringlets on the sides is adorned with pearl ropes, and she has a string of large pearls at the neck and pearl bracelets in four strands at her wrists. Background of landscape with low horizon and light warm sky with gray clouds.

Signed at base of fountain, J. VAN BRONCHORST, FECIT, 1657.

No. 121

PAUWEL DE VOS

1600 ± FLEMISH SCHOOL G. Fleiman

(1600-1654)

FOX KILLING A COCK

Height, 38 inches; Length, 50 inches

In the centre at a dooryard of an outbuilding a yellow fox with his paws on the white cock he has just killed, snarls at a large gray cat that is watching him from behind the palings of a gate to the left. In the middle distance across a valley are trees and the buildings of a town, beyond which rises a range of rugged hills over which a great bird in flight is outlined against a sky of full, rolling clouds.

No. 122

FRANÇOIS POURBUS THE YOUNGER

FLEMISH SCHOOL

(1569-1622)

HENRI IV KING OF FRANCE AND NAVARRE

Height, 78 inches; Width, 43½ inches

LIFE size, full length, standing figure of the king is turned slightly to the left. His hair is light and beard and moustache are white; in his right hand he holds a cane, the left is on his hip. He wears a black costume with long hose, white ruff and cuffs, a black hat with a jewel and a feather, and the decoration of the Order of St. Esprit, and carries a sword. Dark background, with a green and gold curtain to the left above a cloth-covered table. Tessellated marble floor. The artist painted several portraits of Henri. Two are in the Louvre, one is in the Berlin Museum and one at Hampton Court.

No. 123

FRANÇOIS POURBUS THE YOUNGER

FLEMISH SCHOOL

(1569-1622)

MARGUERITE DE VALOIS, WIFE OF HENRI IV

(Companion to No. 122)

Height, 77 inches; Width, 42½ inches

The queen is holding a wreath of flowers in her right hand, and in her left, which is raised to her corsage she carries a nosegay. She wears a richly embroidered and bejewelled costume, with wide lace collar and lace cuffs and mantle. Her Oriental turban is adorned with a star-shaped jewel, which has a large pearl pendant. The background shows a landscape with Roman ruins beyond a balustrade, and at the top a golden brown drapery which sets off the upper part of the queen's figure. The artist painted several portraits of Henri's second wife, Marie de Medicis, but this is the only one known of his first wife, Marguerite.

ON PUBLIC VIEW

BEGINNING THURSDAY, FEBRUARY 9TH, 1911

AND CONTINUING UNTIL THE DATE OF SALE

THE VERY VALUABLE

ART PROPERTY

COLLECTED BY THE LATE

ROBERT HOE

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF THE EXECUTORS

AT THE AMERICAN ART GALLERIES

AND

AT MENDELSSOHN HALL

ON THE AFTERNOONS AND EVENINGS STATED IN
THE "ORDER OF SALE" PRINTED HEREIN

PART II

Oriental Porcelains
European Ceramics
Enamels, Silver
Arms and Armor
Watches, Miniatures
Clocks, Furniture
Tapestries, Rugs
and Miscellaneous

CATALOGUE

OF THE

Valuable Art Property

COLLECTED BY THE LATE

ROBERT HOE

OF NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF

F. W. H. CRANE AND PHINEAS P. CHEW
EXECUTORS

ON THE AFTERNOONS AND EVENINGS
STATED IN THE "ORDER OF SALE"
HEREIN PRINTED

THE SALE WILL BE CONDUCTED BY MR. THOMAS E. KIRBY
OF THE

AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1911

Press of The Lent & Graff Company
137-139 East 25th Street, New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

ORDER OF SALE

EVENING SESSIONS

AT MENDELSSOHN HALL

FORTIETH STREET, EAST OF BROADWAY

BEGINNING EACH EVENING AT 8.15 O'CLOCK

THURSDAY EVENING, FEBRUARY 16TH, 1911

AMERICAN AND EARLY ENGLISH PAINTINGS. CATALOGUE NUMBERS 1 TO 58, INCLUSIVE.

FRIDAY EVENING FEBRUARY 17TH, 1911

ANCIENT DUTCH, ITALIAN, FRENCH AND GERMAN PAINTINGS. CATALOGUE NUMBERS 59 TO 123, INCLUSIVE.

AFTERNOON SESSIONS

AT THE AMERICAN ART GALLERIES

6 EAST 23D STREET, MADISON SQUARE SOUTH
NEW YORK

BEGINNING EACH AFTERNOON AT 2.30 O'CLOCK

WEDNESDAY AFTERNOON, FEBRUARY 15TH, 1911

BEAUTIFUL ANTIQUE CHINESE BLUE AND WHITE PORCELAINS. CATALOGUE NUMBERS 1 TO 215, INCLUSIVE.

THURSDAY AFTERNOON, FEBRUARY 16TH, 1911

BEAUTIFUL ANTIQUE CHINESE BLUE AND WHITE AND SINGLE COLOR PORCELAINS. CATALOGUE NUMBERS 216 TO 455, INCLUSIVE.

FRIDAY AFTERNOON, FEBRUARY 17TH, 1911

RARE AND BEAUTIFUL ANTIQUE CHINESE DECORATED PORCELAINS. CATALOGUE NUMBERS 456 TO 703, INCLUSIVE.

SATURDAY AFTERNOON, FEBRUARY 18TH, 1911

A REMARKABLE COLLECTION OF ANTIQUE CHINESE CLOISSONNÉ AND CHAMPLEVÉ ENAMELS AND ORIENTAL BRONZES. CATALOGUE NUMBERS 704 TO 948, INCLUSIVE.

MONDAY AFTERNOON, FEBRUARY 20TH, 1911

ANTIQUE JAPANESE NETSUKES, PIPE CASES, TOBACCO POUCHES, AND INROS AND CHINESE JADES. CATALOGUE NUMBERS 949 TO 1168, INCLUSIVE.

TUESDAY AFTERNOON, FEBRUARY 21ST, 1911

OLD ENGLISH, GERMAN, FRENCH, AND OTHER CERAMICS. CATALOGUE NUMBERS 1169 TO 1384, INCLUSIVE.

WEDNESDAY AFTERNOON, FEBRUARY 22D, 1911

A HIGHLY IMPORTANT COLLECTION OF OLD ENGLISH AND OTHER SILVER OF THE STUART, QUEEN ANNE AND GEORGIAN PERIODS AND STYLES. CATALOGUE NUMBERS 1385 TO 1641, INCLUSIVE.

THURSDAY AFTERNOON, FEBRUARY 23D, 1911

OLD ENGLISH, FRENCH, GERMAN AND DUTCH SILVER. CATALOGUE NUMBERS 1642 TO 1844, INCLUSIVE.

FRIDAY AFTERNOON, FEBRUARY 24TH, 1911

BEAUTIFUL OLD SILVER, GOLDSMITHS' WORK, SHEFFIELD PLATED WARE, GRES DE FLANDRE, JUGS, OLD MAJOLICA, PERSIAN, FRENCH AND OTHER FAIENCE. CATALOGUE NUMBERS 1845 TO 2056, INCLUSIVE.

SATURDAY AFTERNOON, FEBRUARY 25TH, 1911

BEAUTIFUL ANTIQUE GOLD AND OTHER SNUFF BOXES. CATALOGUE NUMBERS 2057 TO 2278, INCLUSIVE.

MONDAY AFTERNOON, FEBRUARY 27TH, 1911

ANTIQUE GOLD WATCHES, BEAUTIFUL OLD MINIATURES AND FANS. CATALOGUE NUMBERS 2279 TO 2519, INCLUSIVE.

TUESDAY AFTERNOON, FEBRUARY 28TH, 1911

LIMOGES AND CHAMPLEVÉ ENAMELS AND ARMS AND ARMOR. CATALOGUE NUMBERS 2520 TO 2707, INCLUSIVE.

WEDNESDAY AFTERNOON, MARCH 1ST, 1911

EUROPEAN BRONZES, BEAUTIFUL OLD CLOCKS, AND MISCELLANEOUS OBJECTS. CATALOGUE NUMBERS 2708 TO 2895, INCLUSIVE.

THURSDAY AFTERNOON, MARCH 2D, 1911

NEEDLEWORK PICTURES, TAPESTRIES, EMBROIDERIES AND ANTIQUE AND MODERN ARTISTIC FURNITURE. CATALOGUE NUMBERS 2896 TO 3008, INCLUSIVE.

FRIDAY AFTERNOON, MARCH 3D, 1911

MIRRORS, ANTIQUE AND MODERN ARTISTIC FURNITURE AND ORIENTAL RUGS. CONCLUDING AFTERNOON SESSION. CATALOGUE NUMBERS 3009 TO 3127, INCLUSIVE.

FIRST AFTERNOON'S SALE

WEDNESDAY, FEBRUARY 15TH, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1 to 215, inclusive

BLUE AND WHITE PORCELAINS

1—TWO BLUE AND WHITE SNUFF BOTTLES C. F. Bishop
20 50 One is decorated with lions sporting with brocaded balls, the other with a boy offering a cup to a bearded man. *Mark: Yung-chêng nien chih.* Yung-chêng period (1723-1735).

Height, 2¼ inches.

2—MINIATURE BLUE AND WHITE BOTTLE-SHAPED VASE J. W. Kaldenberg Sons
7 50 Decorated in purplish blue with floral designs. K'ang-hsi period (1662-1722).

Height, 3 inches.

3—BLUE AND WHITE MINIATURE VASE Mrs W. Earl Dodge
17 50 Ovoid, with swelling neck. Floral decoration. K'ang-hsi period (1662-1722).

Height, 3¼ inches.

4—SMALL FLUTED BLUE AND WHITE JAR Mrs Cooper Hewitt
12 50 With foliated panels, containing sprays of flowers. Ch'ien-lung period (1736-1795).

Height, 2¾ inches.

5—MINIATURE BLUE AND WHITE VASE C. F. Bishop
17 50 Cylindrical, with cap. Decorated with "Long Elizas," flowers and ornaments. K'ang-hsi period (1662-1722).

Height, 4½ inches

6—Pear-shaped Miniature Vase — Thomas B. Clarke

20 00 Soft paste type. Decoration of flowers in brilliant cobalt blue. K'ang-hsi period (1662-1722).

Height, 4¾ inches.

7—Miniature Blue and White Vase — Mrs. W. Earl Dodge

15 00 With short trumpet neck and pyramidal base. Six petal-shaped panels showing the "Long Elizas," and jardinières of flowers. K'ang-hsi period (1662-1722).

Height, 4¼ inches.

8—Small Bottle-shaped Vase — Mrs Cooper Hewitt

15 00 Female figures and flowering plants pencilled in brilliant underglaze blue. K'ang-hsi period (1662-1722).

Height, 5 inches.

9—Miniature Gourd-shaped Blue and White Vase — T. B. Clarke

20 00 Four petal-shaped panels, containing "Long Elizas." *Mark: Chen* (a gem). K'ang-hsi period (1662-1722).

Height, 4¾ inches.

10—Two Small Blue and White Vases — T. B. Clarke

30 00 With handles and covers. Petal-shaped panels moulded in the paste and containing "Long Elizas" and jardinières of flowers. *Mark: Yu.* K'ang-hsi period (1662-1722).

Height, 5 inches.

11—Small Blue and White Vase — Mrs S. Woods.

15 00 Oviform. Adorned with female figures and flowers in petal-shaped panels. *Mark: Yu.* K'ang-hsi period (1662-1722).

Height, 4 inches.

12—Miniature Blue and White Vase — Mrs Dillingham

12 00 Short wide neck and lightly spreading lip and base, exhibiting female figures and flowers in panels. *Mark: Yu.* K'ang-hsi period (1662-1722).

Height, 4½ inches.

13—Small Blue and White Vase — Mrs Osmond

15 00 With long bulbous neck. Female figures and flowers in panels adorn the body and the broad collar of the neck. K'ang-hsi period (1662-1722).

Height, 6 inches.

14—Blue and White Water Vessel — Mr. Roberts.

32 50 Six petal-shaped panels filled with a conventional design of lotus flowers, the stems of which come up from the base. K'ang-hsi period (1662-1722).

Height, 2¾ inches.

15—Small Pear-shaped Blue and White Vase Arthur W. Hoe

12 50 Four panels of flowers in cross-hatched deep blue. K'ang-hsi period (1662-1722).

Height, 5 inches.

16—Miniature Pear-shaped Blue and White Vase Mrs S. Woods.

15 00 Around the body is a petal-shaped band of scroll ornament above sweet-flag with leaves. *Mark:* A leaf with fillets. K'ang-hsi period (1662-1722).

Height, 5¼ inches.

17—Miniature Pear-shaped Blue and White Bottle Thomas B. Clarke

2 50 With emblems and flowers in deep blue. K'ang-hsi period (1662-1722).

Height, 5¾ inches.

18—Small Blue and White Gallipot G. F. Clifford

2 50 Entirely covered with a conventional chrysanthemum design. K'ang-hsi period (1662-1722).

Height, 5 inches.

19—Small Blue and White Vase Long Tang Li.

With contracted pyramidal base, round shoulders and short wide neck;
20 00 "Long Elizas," boys and flowers within three tiers of panels. *Mark: Yu.* K'ang-hsi period (1662-1722).

Height, 4¼ inches.

20—Cylindrical Blue and White Vase Mrs Dillingham

15 00 With lightly receding base and trumpet mouth. Four panels containing floral design in light blue. K'ang-hsi period (1662-1722).

Height, 5½ inches.

21—Small Blue and White Vase C. F. Bishop

With long bulbous neck and fluted pear-shaped body. Birds and insects
20 00 upon flowering shrubs, painted in opaque blue. K'ang-hsi period (1662-1722).

Height, 5½ inches.

22—Two Blue and White Brush Receptacles Amos A. Lawrence

2 50 Cylindrical and with silver rim around mouth and base. Decorated with flowering sprays. K'ang-hsi period (1662-1722).

Height, 3¾ inches.

23—Small Blue and White Vase G. F. Gifford.

27 50

Of graceful shape, with trumpet mouth and handles in the shape of elephant heads with rings. Decorated in two shades of blue, with four literary ladies. *Mark: Ta Ching K'ang-hsi nien chih.* K'ang-hsi period (1662-1722).

Height, 7 inches.

24—Small Blue and White Vase. O. Fukushima.

32 50

With gilt ring handles. Decoration similar to the preceding. The rim is touched with *tzu-chin.* K'ang-hsi period (1662-1722).

Height, 7 inches.

25—Pear-shaped Vase Mrs J. W. Schiffer.

30 00

With tall slender bulbous neck. The upper part is decorated with flowering shrubs in blue underglaze, and below is a narrow band of deep brown; the lower portion is covered with very light *café au lait* glaze. K'ang-hsi period (1662-1722).

Height, 6 inches.

26—Gourd-shaped Bottle Mrs Roberts.

27 50

Contracted in the centre. Light brown bands alternate with light yellow crackled rings. The tall neck is decorated with ornamental bands in blue underglaze. The rim is touched with "dead-leaf" brown. K'ang-hsi period (1662-1722).

Height, 5¾ inches.

27—Miniature Blue and White Vase J. B. Clarke.

20 00

Globular shape, with slender neck and spreading mouth. Four panels contain the flowers of the four seasons, *ssu chihua* (the tree peony of spring, the lotus of summer, the chrysanthemum of autumn, the prunus of winter). K'ang-hsi period (1662-1722).

Height, 5¾ inches.

28—Pot with Handle Mrs S. Woods.

17 50

The body is fluted and is coated with a *café au lait* glaze. The wide neck is decorated in blue and white. *Mark:* A leaf. Made in Holland in imitation of a K'ang-hsi piece.

Height, 4½ inches.

29—Small Blue and White Vase Mrs Cooper Stewart.

15 00

With globular body, wide neck and spreading mouth. Six lotus-petal-shaped panels contain female figures and parrots in cages. Carved stand. *Mark: Yu.* K'ang-hsi period (1662-1722).

Height, 5 inches.

30—Small Blue and White Vase — Amos A. Lawrence

12 50 Gourd shape, with female figures and flowers in panels. Wooden stand. *Mark: Yu.* K'ang-hsi period (1662-1722).

Height, 5 inches.

31—Small Blue and White Vase — J. B. Clarke.

17 50 Four panels, with female figures and jardinières of flowers. K'ang-hsi period (1662-1722).

Height, 5 inches.

32—Small Oviform Blue and White Vase — Mrs Dillingham

20 00 Floral decoration in grayish blue. K'ang-hsi period (1662-1722).

Height, 6½ inches.

33—Small Bottle-shaped Blue and White Vase — Thomas B. Clarke

30 00 Coated with a very white glaze and painted with a decoration of diverse emblems in deep cobalt blue. Carved stand. K'ang-hsi period (1662-1722).

Height, 6½ inches.

34—Small Cylindrical Blue and White Bottle — " " "

15 00 Decorated in two shades of underglaze blue with a jardinière of flowers and flying birds. K'ang-hsi period (1662-1722).

Height, 5¼ inches.

35—Gourd-shaped Blue and White Bottle — Mrs Dillingham

15 00 Intricate floral design in purplish blue. K'ang-hsi period (1662-1722).

Height, 6¾ inches.

36—Blue and White Cylindrical Vase — Thomas B. Clarke

32 50 Pure white, thin hard paste. Beautiful pencil decoration of lotus flowers amid leafy scrolls. *Mark: Ta Ching Hsüan-tê nien chih*, within a double ring. K'ang-hsi period (1662-1722).

Height, 5½ inches.

37—Two Blue and White Covered Ovoid Jars — " " "

70 00 Divided into six panels by moulded vertical lines, containing *Lange Lijsen* (or "Long Elizas," a name given to a certain type of women's figures), and with jardinières of flowers alternating. *Mark: Yu* (jade). K'ang-hsi period (1662-1722).

Height, 6 inches.

38—Small Blue and White Cylindrical Vase — Arthur W. Hoe.

55 00 Soft paste. Two literary ladies, with a jardinière of flowers and emblems, painted in delicate blue, form the decoration. A piece of rare beauty. *Mark: Ch'eng Hua nien chih.* K'ang-hsi period (1662-1722).

Height, 4¾ inches.

39—Small Blue and White Cylindrical Vase J. B. Clarke

32 50 With an elaborate decoration in beautiful blue *po-ku* emblems. K'ang-hsi period (1662-1722).

Height, 4¾ inches.

40—Blue and White Miniature Cylindrical Vase " " "

50 00 Soft paste. Coated with an ivory white crackled glaze, and decorated with the "Long Eliza" motive in brilliant underglaze blue. *Mark: Yu* within two rings. K'ang-hsi period (1662-1722).

Height, 4½ inches.

41—Small Blue and White Vase Mrs S. Woods

55 00 Graceful pear shape. Decorated with flowering shrubs in deep blue on a brilliant white ground. K'ang-hsi period (1662-1722).

Height, 6½ inches.

42—Blue and White Small Gallipot Mrs Dillingham

17 50 With silver stopper. Two rows of panels containing "Long Elizas" and flowers. Carved stand. *Mark:* A leaf. K'ang-hsi period (1662-1722).

Height, 4½ inches.

43—Blue and White Lotus-shaped Cup Mrs Jesse D. Straus

20 00 With waved rim. On the outside are two tiers of panels containing flowers; inside, four single sprays of flowers; on the bottom is a bird with flowers within a ring. K'ang-hsi period (1662-1722).

Height, 2½ inches; diameter, 4½ inches.

44—Blue and White Bowl Mrs Dillingham

15 00 With dentilated edge. Panels slightly raised around the base and forming a lotus flower, contain flowers and fruits. Above are literary ladies in the pursuit of the four liberal arts. Around the edge is a border of conventionalized lotus flowers and inside on the bottom is a circle. *Mark: Ta Ching K'ang-hsi nien chih*, within a double ring. K'ang-hsi period (1662-1722).

Height, 3 inches; diameter, 5¾ inches.

45—Two Blue and White Bowls Mrs Henry Lewis

45 00 Outside, eleven slightly raised panels, containing flowering sprays, above *Shou-Lao*, the god of longevity, and the ten other divine personages: *Chung-Li*, carrying in his hand a fly-whisk; *Han-Scangtsze* playing upon the flute, etc. Inside, on the bottom, is depicted *Chung-Kw'li*, a legendary personage, attended by a bat, the symbol of happiness. *Mark: Ta Ming Ch'êng-hua nien chih*, within a double ring. K'ang-hsi period (1662-1722).

Height, 3¼ inches; diameter, 6¼ inches.

46—Blue and White Covered Bowl — Thomas B Clarke

Bowl and cover are decorated with a conventional aster design in a deep sapphire blue. The rim of the cover is touched with *tzu-chin* of brownish old gold tone. K'ang-hsi period (1662-1722).

Height, 4 inches; diameter, 4 inches.

47—Blue and White Miniature Vase — C. F. Bishop

Pear-shaped. Incense burner and diverse emblems. K'ang-hsi period (1662-1722).

Height, 6 inches.

48—Two Small Blue and White Pear-shaped Vases — Thomas B Clarke

Decorated with flowers in panels. K'ang-hsi period (1662-1722).

Height, 5¾ inches.

49—Blue and White Bottle — Mrs S. Woods

Of graceful shape, with a silver cover. It is coated with pure white glaze and decorated with tastefully arranged sprays of flowers. *Mark:* A leaf. K'ang-hsi period (1662-1722).

Height, 6½ inches.

50—Two Blue and White Bottles — Arthur W. Hoe

With swelling necks. Each has a silver stopper of Dutch work, engraved with a chain hanging down and fastened to a ring around the ornament which is in dull blue. K'ang-hsi period (1662-1722).

Height, 7 inches.

51—Blue and White Perfume Sprinkler — Mrs Jesse I. Straus

The upper part is painted with flowers, emblems and a band of ornament in blue underglaze, the lower portion with a broad band of deep yellow. K'ang-hsi period (1662-1722).

Height, 8 inches.

52—Blue and White Perfume Sprinkler — Mrs Cooper Hewitt

Below a *ju-i* head border are leaf-shaped medallions with floral scrolls. The neck is decorated with peacock-feathers. K'ang-hsi period (1662-1722).

Height, 7 inches.

53—Small Blue and White Vase — Mrs W. Earl Dodge

With short neck and spreading mouth. Six vertical lotus-petal-shaped panels are painted in two shades of opaque blue with *Lange Lijsen* and jardinières of flowers. *Mark: Yu.* K'ang-hsi period (1662-1722).

Height, 6½ inches.

54—Blue and White Rose-water Sprinkler Mrs. S. Woods.

15 00 Adorned with flowers in petal-shaped panels. K'ang-hsi period (1662-1722).

Height, 8 inches.

55—Blue and White Pear-shaped Vase R. E. Moore.

17 00 With bulbous neck. Fan device with literary ladies and flowers adorn the centre; below and above are foliated borders. A very charming specimen of the period. (From Blenheim Palace.) K'ang-hsi period (1662-1722).

Height, 6½ inches.

56—Blue and White Perfume Sprinkler Mrs Cooper Hewitt

12 50 Below a *ju-i* head border are leaf-shaped medallions with floral scrolls; the neck is decorated with peacock feathers. K'ang-hsi period (1662-1722).

Height, 6¼ inches.

57—Blue and White Octagonal Bowl Mr Roberts

45 00 With silver mount and handle. Eight pierced panels are framed in two shades of blue by geometrical and *ju-i* head bands. K'ang-hsi period (1662-1722).

Height, 2¼ inches; diameter, 4½ inches.

58—Blue and White Teapot Mrs S. Woods.

25 00 With gilt bronze mount, and cover attached by chains to the handle and spout. Decoration of lotus and "Buddha's hand" in purplish blue. K'ang-hsi period (1662-1722) (the metal work is of the same time, and is probably Dutch, but perhaps English).

Height, 5¼ inches.

59—Blue and White Wine Ewer Arthur W. Hoe.

30 00 With top, handle and spout, and with gilt metal mount. Painted in light blue on the body are landscapes, and also plant forms in three borders, with other plant forms in a border at the neck and in one at the base. A Ming piece; first half of Seventeenth Century.

Height, 8½ inches.

60—Blue and White Wine Pot Mrs S. Woods

32 00 With handle. Divided by transverse moulded lines into six panels, which are covered profusely with flowers and leafage. K'ang-hsi period (1662-1722).

Height, 7 inches.

61—Blue and White Incense Burner

With metal mount. Decorated with floral wreaths. The blue of the pierced top is a shade deeper than that of the lower part. K'ang-hsi period (1662-1722).

Height, 6½ inches.

62—Blue and White Bottle-shaped Vase

With linked petal-shaped medallions. The neck has bands of ornament and petal-shaped reserves on a reticulated ground. Carved stand. K'ang-hsi period (1662-1722).

Height, 6¼ inches.

63—Blue and White Oviform Vase

With pyramidal base and trumpet mouth. Decorated in delicate blue with a legendary scene, showing one of the Arhats, *Po-sho-lo*, attended by a crouching tiger and two priests. The execution is of superior workmanship. *Mark: Ch'êng-hua nien chih*, within a double ring. K'ang-hsi period (1662-1722).

Height, 8½ inches.

64—Blue and White Small Ovoid Jar

With cover. Floral arabesques run between bands of ornament. *Mark:* A palm-leaf with fillets. K'ang-hsi period (1662-1722).

Height, 5¾ inches.

65—Blue and White Bottle-shaped Vase

With trumpet mouth. It bears bands of archaic scrolls and flowers and has a border of sweet-flag leaves. Ch'ien-lung period (1736-1795).

Height, 6¾ inches.

66—Blue and White Ovoid Jar

Divided transversely between a narrow border at the base and two at the neck into narrow panels, which are moulded in the paste and contain flowers in cross-hatched purplish blue. K'ang-hsi period (1662-1722).

Height, 6¼ inches.

67—Blue and White Ovoid Jar

With cover. Decorated with blossoms and lozenges between leaf-shaped reserves. K'ang-hsi period (1662-1722).

Height, 6½ inches

68—Two Blue and White Beakers

With borders of floral ornament and emblems. K'ang-hsi period (1662-1722).

Height, 6 inches.

69—Two Blue and White Ovoid Jars

With caps. Decorated in intense blue, with borders of floral ornament and with single lotus blossoms and lozenges. K'ang-hsi period (1662-1722).

Height, 7 inches.

70—Two Blue and White Bowls

With waved edges. Inside, three asters on a scroll ground; outside, fourteen panels with asters and leaves. K'ang-hsi period (1662-1722).

Height, 2¾ inches; diameter, 6 inches.

71—Blue and White Small Jar

With cover. It has four panels containing flowers. K'ang-hsi period (1662-1722).

Height, 7¾ inches.

72—Two Blue and White Bottle-shaped Vases

Painted in deep brilliant blue with horsemen riding along a river bank. One vase has a stand. K'ang-hsi period (1662-1722).

Height, 7½ inches.

73—Blue and White Cylindrical Vase

With short neck and spreading lip. Between palmated borders are Buddhist emblems and symbols of happiness. K'ang-hsi period (1662-1722).

Height, 7 inches.

74—Blue and White Pear-shaped Bottle

Linked medallions with flowers form the centre with floral ornament around the shoulder and neck. *Mark:* A leaf. K'ang-hsi period (1662-1722).

Height, 7 inches.

75—Blue and White Covered Bowl

Both decorated with petal-shaped panels containing flowers in cross-hatched blue. *Mark:* A leaf on the top of the cover. K'ang-hsi period (1662-1722).

Height, 5½ inches.

76—Blue and White Spherical Bottle

With cylindrical neck. Decorated with scrolls and flowers in brilliant cobalt under the glaze. Apparently one of the Chinese copies after a Delft vase, which in its turn had been influenced by a Chinese original.

Mark: A "D" or "G." According to the late Philipp Sichel (see page 5 of the Catalogue of the Morgan Collection of Chinese Porcelains) this is a "D" and means Delft. K'ang-hsi period (1662-1722).

Height, 7¾ inches.

77—Blue and White Ovoid Jar

With wooden cover. Floral decoration. K'ang-hsi period (1662-1722).

Height, 7 inches.

78—Blue and White Vase

With globular body, trumpet mouth and pyramidal base. Decorated with flowers and scrolls. Ch'ien-lung period (1736-1795).

Height, 7 inches.

79—Blue and White Fluted Jug

With cover and handles. Floral design of the Nineteenth Century.

Height, 6¾ inches.

80—Two Blue and White Vases

With tubular handles on neck for hanging. Decoration of scrolls and palmated borders. Nineteenth Century.

Height, 7 inches.

81—Blue and White Covered Jar

Cylindrical shape. Decoration of "Long Elizas" and flowering plants in petal-shaped panels. *Mark: Yu*, within a double ring. K'ang-hsi period (1662-1722).

Height, 7¾ inches.

82—Two Blue and White Hexagonal Bottles

With blue reserves between palmated borders. K'ang-hsi period (1662-1722).

Height, 6½ inches.

83—Blue and White Double Bottle

The necks are twisted and the decoration is of plants, flowers and leafage in underglaze blue. K'ang-hsi period (1662-1722).

Height, 8 inches.

84—Blue and White Small Oviform Jar

With cover. *Lange Lijsen* and flowering shrubs in panels appear below sprays of flowers. *Mark: Ta Ming Chia-Ching nien chi* (made in the reign of Chia-Ching of the Great Ming Dynasty). (Apocryphal.) K'ang-hsi period (1662-1722).

Height, 5½ inches.

Vincent Gurdjo

85—Blue and White Bottle-shaped Vase

45 00 Painted in deep brilliant blue, with horseman riding along a river bank. K'ang-hsi period (1662-1722).

Height, 7½ inches.

A Jones

86—Blue and White Ovoid Jar

30 00 Between bands of arabesques and floral scrolls are leaf and lozenge-shaped reserves containing flowers and scrolls, delicately painted in light blue. *Mark:* A leaf with fillets. K'ang-hsi period (1662-1722).

Height, 5½ inches.

C. F. Bishop.

87—Blue and White Bottle-shaped Vase

35 00 With short neck and spreading mouth. Decoration of flowers, emblems and sceptre head borders in underglaze blue with white reserve. K'ang-hsi period (1662-1722).

Height, 8 inches.

S. Chait

88—Blue and White Small Beaker

10 00 Decorated with the *pa pao* (the Eight Precious Things), and other emblems. K'ang-hsi period (1662-1722).

Height, 6½ inches.

Mrs S. Woods.

89—Blue and White Wine Pot

35 00 Ovoid, with handle. Painted in full blue with Amazons hunting rabbits. *Mark: Yu.* K'ang-hsi period (1662-1722).

Height, 6½ inches.

Mrs J. W. Schiffer

90—Quadrilateral Bottle

30 00 With wooden cover. Decorated with the nelumbium lotus and flying bats, moulded in low relief on a background of dull blue. Ch'ien-lung period (1736-1795).

Height, 5½ inches.

Mrs S. Woods.

91—Blue and White Wine Jug

45 00 With European mounting of gilt metal. Divided horizontally into three sections, containing floral scrolls in deep brilliant blue. Ming; first half of Seventeenth Century.

Height, 9 inches.

Mrs J. W. Schiffer

92—Blue and White Bowl, Semi-eggshell

35 00 Decorated in fine blue, with two scenes to all appearances depicting incidents of a novel. The inner rim bears a brocaded border. In the central circle on the bottom is a sleeping musician under a fir tree, his instrument lying near. An uncommonly beautiful specimen of the blue and white painting. Carved stand. *Mark: Ta Ming Ch'êng-hua nien chih.* K'ang-hsi period (1662-1722).

Height, 3 inches; diameter, 6¼ inches.

Geo Richards

93—Blue and White Bowl, Semi-eggshell

35 00 Painted on the outside in soft blue, with ladies and playing boys on the rim, and with emblems. Inside, a similar decoration, with playing boys in the central circle, and a brocaded border around the rim, and white reserves containing emblems. Most beautiful example. *Mark: Ta Ming K'ang-hsi nien chih.* K'ang-hsi period (1662-1722).

Height, 3 inches; diameter, 6¼ inches.

Mrs W Earl Dodge

94—Blue and White Cylindrical Vase

30 00 With receding base. Decoration showing a hermit in a mountainous landscape. K'ang-hsi period (1662-1722).

Height, 7½ inches.

Geo. Richards

95—Blue and White Ovoid Jar

45 00 With silver mounted rim and stopper of Dutch workmanship. Decorated in grayish blue, with female figures in a landscape containing a palm tree. K'ang-hsi period (1662-1722).

Height, 7 inches.

Mrs Jesse I. Straus

96—Blue and White Jar

2 00 With wooden cover, having a Japanese *Orjume* button. *Po-ku* emblems in white reserve on a background of cracked ice filled with *mei* blossoms. K'ang-hsi period (1662-1722).

Height, 9 inches.

Miss Lorry agt

97—Blue and White Bottle-shaped Vase

75 00 *Ju-i* head borders around the shoulder and a central decoration of linked petal-shaped medallions filled with flowers. Carved stand. K'ang-hsi period (1662-1722).

Height, 7½ inches.

Geo. Richards.

98—Two Blue and White Covered Ovoid Jars

130 00 Fluted medallions, containing emblems between bands of floral ornament. K'ang-hsi period (1662-1722).

Height, 7 inches.

H. Jones.

99—Three Blue and White Ovoid Jars

345 00 With caps. Decoration of linked medallions and bands of ornament. K'ang-hsi period (1662-1722).

Height, 7 inches.

L. & H. Betts

100—Two Blue and White Beaker-shaped Vases

100 00 Blue reserves, with floral ornament between conventional borders of palmations. K'ang-hsi period (1622-1722).

Height, 7 inches.

Mr. Roberts

101—Blue and White Ovoid Vase

55 00 With short wide neck and spreading mouth. Rice-colored crackle and decorated in intense blue. Carved stand. K'ang-hsi period (1662-1722).

Height, 6½ inches.

E. Rosenfeld.

102—Blue and White Gallipot

30 00 Decorated with three tiers of panels, containing plants and landscapes. K'ang-hsi period (1662-1722).

Height, 7¼ inches.

Mrs Wm Douglas.

103—Blue and White Bowl

50 00 With dentated edge. Decorated outside and inside with conventional lotus designs and scroll work. *Mark: Ta Ming Hsüan-tê nien chih.* K'ang-hsi period (1662-1722).

Height, 3¾ inches; diameter, 7½ inches.

Geo Richards

104—Blue and White Bowl, Semi-eggshell

75 00 On the outside phœnixes and dragons pursuing the jewel of omnipotence, amidst fire emblems. Inside, a conch-shell with emblems; on the rim, inside, a border of clouds. A beautiful example of the period. Carved stand. *Mark:* Four-legged incense burner within two rings. K'ang-hsi period (1662-1722).

Height, 3¾ inches; diameter, 7¾ inches.

E. Rosenfeld

105—Blue and White Bottle-shaped Vase

25 00 With tall slender neck. Decorated with lions sporting with brocaded balls. The peculiar greenish blue is no doubt an unpremeditated baking. K'ang-hsi period (1662-1722).

Height, 7½ inches.

C. F. Bishop

106—Blue and White Ovoid Jar

With cover. Four panels decorated with flowers and emblems alternating,
140 00 beautifully executed in brilliant underglaze blue. K'ang-hsi period (1662-1722).

Height, 7½ inches.

Arthur W Ho

107—Bottle-shaped Hawthorn Vase

180 00 The cracked-ice background is painted in an intense blue, which sets off vividly the *mei* blossoms scattered over it, which are in reserve. *Mark: Ch'êng-hua nine chih* (made in the reign of Ch'êng-hua). (Apocryphal.)

Height, 8 inches.

108—"Rice Grain" Bowl and Cover

Mrs. I Woods

40 00

Round the rim, within and without, a *ju-i* head border. The base has a border in the shape of a conventional chrysanthemum blossom. Inside on the bottom of both bowl and cover, a medallion containing *Shou* characters and bats, symbols of longevity and happiness. The remainder of the body is covered with a rice pattern, pierced and filled in with glaze which is translucent when the vessel contains a fluid, or is seen against the light. Carved stand in the shape of a lotus flower. *Mark:* A blue seal, "*Ta Ch'ing Ch'ien-lung nien chih.*" Ch'ien-lung period (1736-1795).

Height, 2 inches; diameter, 4½ inches.

109—Tall Covered Jar

I. B. Clarke

440 00

Beautifully painted decoration, in brilliant blue, of flowers and leafy scrolls, with a tiger lily motive. *Mark:* A leaf within a double ring. K'ang-shi period (1662-1722).

Height, 7½ inches.

110—Two Blue and White Pear-shaped Vases

Mrs H. Lewis

170 00

Floral decoration and bands of sceptre head scrolls. K'ang-hsi period (1662-1722).

Height, 9 inches.

111—Blue and White Quadrilateral Vase

Vincent Gundjé

25 00

Four panels containing flowers painted in two shades of blue. Ch'ien-lung period (1736-1795).

Height, 9 inches.

112—Two Blue and White Vases

I. B. Clarke

130 00

Gourd-shaped, with tall slender tubular necks. Decoration of the "Hundred Antiques" and other emblems. K'ang-hsi period (1662-1722).

Height, 10½ inches.

113—Blue and White Beaker-shaped Vase

Mrs Ruth Sterling

35 00

Intricate decoration in bright blue of flowers, leafy scrolls and birds. K'ang-hsi period (1662-1722).

Height, 7½ inches.

114—Three Blue and White Jars

L. F. H. Betts

120 00

Oviform, with hat-shaped covers. Intricate decoration in bright blue of flowers, leafy scroll and birds. *Mark:* A jewel (indistinct), within a double ring. K'ang-hsi period (1662-1722).

Height, 9 inches.

115—Blue and White Bottle-shaped Vase

With slightly spreading mouth. A border of sweet-flag leaves and *ju-i* heads above the motive called *Shi-tzu kun hsiu chiu* (sporting lions and nebulæ). Carved stand. K'ang-hsi period (1662-1722).

Height, 7¼ inches.

116—Blue and White Fluted Vase

With chimæra handles. Floral decoration in deep blue. Nineteenth Century.

Height, 9 inches.

117—Two Blue and White Wine Jugs

With covers. Divided vertically into panels enclosing flowers. Reveal Persian influence. Nineteenth Century.

Height, 10½ inches.

118—Blue and White Ovoid Jar

With cover. Decoration of emblems and palmated borders, pencilled in cobalt blue of opaque quality. K'ang-hsi period (1662-1722).

Height, 6 inches.

119—Blue and White Ovoid Jar

On the body of brilliant white are circular medallions filled in with chrysanthemums, between bands of floral scrolls; a similar but smaller band at the neck, and a still smaller one at the base. K'ang-hsi period (1662-1722).

Height, 7 inches.

120—Blue and White Vase

With slender ovoid body and short neck. Painted in dull blue, with a mythical scene showing *Si Wang Mu,* Queen of the Genii, riding upon a phœnix, and other personages. K'ang-hsi period (1662-1722).

Height, 9 inches.

121—Two Blue and White Hexagonal Vases

Bottle-shaped. The elongated necks are painted in two shades of underglaze blue with literary ladies, various ornaments, emblems and flowering plants, and a border design to conform. K'ang-hsi period (1662-1722).

Height, 11½ inches.

122—Blue and White Bottle-shaped Vase

Globular body, with tall tubular neck. Decoration of large chrysanthemum flowers and leafy scrolls painted in dark blue. *Mark:* A leaf within two rings. K'ang-hsi period (1662-1722).

Height, 9 inches.

123—Blue and White Gallipot

Entirely covered with a conventional chrysanthemum design and foliations. K'ang-hsi period (1662-1722).

Height, 8 *inches.*

124—Blue and White Bottle-shaped Vase

Of graceful form. Decoration of Buddhist emblems of happy augury and palmettes. *Mark:* A lozenge within a double ring. K'ang-hsi period (1662-1722).

Height, 10 *inches.*

125—Blue and White Cylindrical Vase

Decorated with sprays of flowers between palmated borders in opaque blue on a brilliant white ground. Carved stand. K'ang-hsi period (1662-1722).

Height, 9 *inches.*

126—Blue and White Ginger Jar

With cover. Two petal-shaped reserves, containing a *kylin* (unicorn) and emblems, and upon a cracked-ice ground *mei* (the so-called Hawthorn, in reality winter-blooming plum tree) blossoms in reserve. Carved stand. K'ang-hsi period (1662-1722).

Height, 8¼ *inches.*

127—Blue and White Ovoid Ginger Jar

With cover and stand. The jar is decorated with a boating scene in deep blue. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 11 *inches.*

128—Blue and White Hawthorn Jar

Branches of *mei* flowers emerging straight from the base, and a *ju-i* head border along the rim in reserve on an opaque blue ground marked to represent cracking ice. *Mark:* A double ring. Late K'ang-hsi period (1662-1722).

Height, 10½ *inches.*

129—Blue and White Club-shaped Vase

Decorated in brilliant underglaze blue with a scene representing the immortal Genii and their attendants. On the reverse is an inscription consisting of 43 characters, including the diagrams of famous maxims of ancient Chinese Philosophy and the *Ying-Yang* symbol. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 15½ *inches.*

Mrs W. R. Schiffler

130—Large Blue and White Beaker

100 00 In rectangular leaf-shaped white reserves are various emblems, and upon a cracked ice ground of deep blue are prunus blossoms in reserve. K'ang-hsi period (1662-1722).

Height, 17½ inches.

A. Jones.

131—Two Blue and White Beaker-shaped Vases

With flaring mouths and bases. In oblong panels, which are divided 120 00 horizontally by floral bands, are landscapes and mountain views. Floral borders around mouth and base. *Mark:* A leaf. K'ang-hsi period (1662-1722).

Height, 14½ inches.

L. B. Clarke

132—Two Blue and White Covered Jars

220 00 Panel decoration of landscapes, flowers and birds finely painted in underglaze blue; encircling the shoulder and foot are leaf designs and sprays of flowers. The covers are decorated to conform with the borders. The remainder of the surface is covered with flowers and leafage. *Mark:* A leaf. Late K'ang-hsi period (1662-1722).

Height, 16½ inches.

" " "

133—Blue and White Covered Jar

85 00 To match the preceding. *Mark:* A leaf. Late K'ang-hsi period (1662-1722.)

Height, 16½ inches.

" " "

134—Blue and White Hawthorn Jar

Oviform, with slightly spreading base. On the bright blue cracked-ice 110 00 ground are branches with prunus blossoms and buds outlined in reserve. A *ju-i* head band is round the rim of the short neck. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 10¼ inches.

Mr Lauther.

135—Two Blue and White Flower Jars

90 00 Their white panels are decorated with various ornaments and emblems and *mei* blossoms in reserve on a cracked-ice ground. K'ang-hsi period (1662-1722).

Height, 7 inches; diameter, 9¼ inches.

Mrs W. Stow Wells.

136—Two Blue and White Vases

230 00 With slightly spreading mouth and base. Tall, graceful oviforms, their entire outer surface is covered with petal-shaped panels, modelled in low relief and decorated in two shades of underglaze blue, with landscape views, equestrian figures and mountain scenery. *Mark:* A leaf within a double ring. K'ang-hsi period (1662-1772).

Height, 16 inches.

137—Large Blue and White Oviform Vase

With two butterfly handles on shoulder. Decorated in brilliant underglaze blue, with two phœnixes and branches of large peonies. Round the foot is a band of gadroons and encircling the mouth is a border of *ju-i* heads. Nineteenth Century.

Height, 13½ *inches.*

138—Blue and White Vase

Oviform, with short wide neck and pyramidal base. Modelled after an ancient bronze vessel. Between borders of palmettes and *ju-i* heads are two beautifully drawn river scenes in panels painted in brilliant opaque blue on a white ground. These panels are surrounded by a Greek fret pattern. Carved stand. *Mark: Ta Ming Ch'êng-hua nien chih* (made in the reign of Ch'êng-hua of the great Ming Dynasty). (Apocryphal.) K'ang-hsi period (1662-1722).

Height, 13 *inches.*

139—Large Blue and White Ovoid Jar

With cap-shaped cover. Four foliated panels decorated with emblems, a young scholar surveying the landscape, and other designs painted in fine underglaze blue. The spaces between the reserves are embellished with tree peonies and lotus plants in bloom. *Mark: Hua,* in blue. K'ang-hsi period (1662-1722).

Height, 13 *inches.*

140—Large Blue and White Jar

With hat-shaped cover. Graceful oviform, with short neck and spreading base. It is decorated with two shades of underglaze blue; in four upright petal-shaped panels are the flowers of the four seasons, storks, and other designs. The intervals are covered with floral scrolls and fret patterns. Late K'ang-hsi period (1662-1722).

Height, 19½ *inches.*

141—Two Blue and White Jars

Tall oviforms, with short necks and spreading bases. In six foliated panels, which are modelled in slight relief, are river views and mountain scenery painted in deep cobalt blue. Bands of petal designs, also in slight relief, are in conformity with the main decoration. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 14¾ *inches.*

142—Blue and White Club-shaped Vase Arthur Hoe

100 00 Decorated in brilliant underglaze blue on a brilliant white ground, depicting a gathering of dignitaries and presentation of precious gifts. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 18 *inches.*

143—Blue and White Temple Jar Mrs S. Woods.

150 00 With original hat-shaped cover. Beautifully painted decoration of lotus in bloom, brocade balls with ribbon fillets and storks. *Mark:* A double ring. Late K'ang-hsi period (1662-1722).

Height, 16¾ *inches.*

144—Large Blue and White Jar C. J. Charles.

320 00 With cap-shaped cover. Tall oviform. In four reserve upright panels are emblems, ornaments and baskets of flowers; the "Hundred Antiques." Round the shoulder and foot are floral and leaf scrolls in reserve within sceptre head panels on an opaque blue ground. K'ang-hsi period (1662-1722).

Height, 15½ *inches.*

145—Blue and White Club-shaped Vase Geo Richards

30 00 Decoration of equestrian and other figures in clouded blue. *Mark:* A double ring. Nineteenth Century.

Height, 18 *inches.*

146—Large Blue and White Bottle Otto Bentz.

75 00 Wooden stopper. In spiral-shaped panels formed by a slightly raised rim, which are touched with *tzu-chin* of brownish old-gold tone, is a decoration in deep cobalt blue, and in reserve swastika fret are wave designs and arabesques. Persian influence shown. K'ang-hsi period (1662-1722).

Height, 16 *inches.*

147—Large Blue and White Hawthorn Jar Mr Lauthier

110 00 Oviform. In six reserve panels are the "Hundred Antiques," and on a cracked-ice ground are clusters of the *mei* blossom. Has *ju-i* head border around the rim. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 15 *inches.*

148—Blue and White Vase Arthur Hoe.

210 00 Oviform, with tall tubular neck and spreading base. Decorated in brilliant underglaze blue with a garden scene depicting groups of scholars engaged in the pursuit of the four liberal arts, chess, music, calligraphy and painting. K'ang-hsi period (1662-1722).

Height, 17½ *inches.*

149—Very Large Blue and White Bowl

Mrs Henry Clews.

260 00

The outer surface and a central medallion inside are decorated in brilliant opaque blue, with a conventional scroll of lotus with large blossoms, which display in each flower the cup-shaped fruit. *Mark: Ta Ch'ing K'ang-hsi nien chih* (made in the reign of K'ang-hsi of the great Ch'ing Dynasty), within two rings. K'ang-hsi period (1662-1722).

Height, 7¼ inches; diameter, 15½ inches.

BLUE AND WHITE PLATES

150—Blue and White Plate

Arthur Hoe

20 00

Deep shape, edged with a brown lustre glaze. Powder-blue ground with five reserve panels containing flowers of the four seasons in underglaze blue. *Mark:* A lozenge, with fillets within a double ring, in underglaze blue. K'ang-hsi period (1662-1722).

Diameter, 8½ inches.

151—Blue and White Plate

E. H. Drew.

20 00

In the central medallion is an interior view, with figures of Chinese ladies, and representing the presentation of birthday gifts. On the border are panels of figure subjects, and fret and wave patterns. *Mark: Ta Ch'ing K'ang-hsi nien chih* within a double ring. K'ang-hsi period (1662-1722).

Diameter, 10½ inches.

152—Blue and White Plate

H. Jones

15 00

Opaque blue ground, with reserve decoration of phœnixes, lotus and scrolls. *Mark:* A *lien moutan* (fruit of the peony?) (or a double fish?) within a double ring.

Diameter, 10½ inches.

153—Two Blue and White Plates

R. C. Moore

40 00

Deep forms, with wavy edges. The decoration in the central medallion is a variation of the well-known "love-chase" motive. On the border are six panels containing hunting scenes and flowering plants, framed by swastika triangles. On the outer surface are emblems and floral scrolls. *Mark: Ta Ch'ing K'ang-hsi nien chih*, within a double ring. K'ang-hsi period (1662-1722).

Diameter, 10¼ inches.

154—Blue and White Plate

Of thin hard paste, which is coated with an ivory-white crackled glaze. In the centre is a decoration in underglaze blue representing a young man instructing a boy. The border decoration consists of clusters of pomegranates in reserve panels and diaper patterns. On the outer surface are rocks and fishing scenes. Outside on the rim are rocks and fishermen. *Mark: Ta Ming Ch'êng-hua nien chih,* within three rings. (Apocryphal.) K'ang-hsi period (1662-1722).

Diameter, 11½ inches.

155—Two Blue and White Plates

The borders are decorated with shell forms of European design. In the centre is a decoration illustrating the culture and the use of tea. These two specimens are similar in design to the set of plates Number 205 of the Catalogue and were undoubtedly made for the European market. *Mark:* An European cypher underneath the base. Chia-ch'ing period (1796-1820).

Diameter, 11¼ inches.

156—Blue and White Large Plate

The decoration in the centre represents a horseman with a boy attendant carrying the sword and other belongings of his master. The border is decorated with six reserve panels containing flowers, and these are intercepted by fret and other patterns. On the under-border are mountainous landscapes. *Mark: Ta Ming Ch'êng-hua nien chih,* within a double ring. K'ang-hsi period (1662-1722).

Diameter, 12½ inches.

157—Blue and White Plate

A border of Chinese landscape in panels frames a scene, apparently copied from a European engraving, which shows musicians dressed in the style of Louis XIV; a lady playing the dulcimer, one man playing the flute and another the lute. Late Seventeenth Century. Two plates similar to this one are in the J. Pierpont Morgan Collection, Metropolitan Museum of Art, Numbers 470-471. K'ang-hsi period (1662-1722).

Diameter, 13½ inches.

158—Large Blue and White Deep Plate

Fluted pattern. In the central medallion is a decoration of flowering trees, and the border design consists of *ju-i* head panels filled with flowers. On the outside are sprays of flowers. *Mark:* A lotus within a double ring. K'ang-hsi period (1662-1722).

Diameter, 13½ inches.

159—Blue and White Plate

With concave panels and scalloped edge. Decoration of asters in deep underglaze blue. K'ang-hsi period (1662-1722).

Diameter, 13 inches.

160—Blue and White Deep Plate

Early Kutari. Scalloped brown rim. Decorated with figures, boating scenes, a river landscape, and other designs in two shades of blue. About 1750. Has mark.

Diameter, 13 inches.

161—Large Blue and White Plate

The central medallion contains vases and other ornaments, with flowers and peacock feathers. A double border is of floral and scroll design. Mark: A square seal within a double ring. K'ang-hsi period (1662-1722).

Diameter, 14 inches.

162—Two Large Blue and White Deep Plates

Decorated with interior and garden scenes painted in brilliant underglaze blue. An inner border has reserve panels of emblems, intercepted with fret patterns, and the outer border is decorated with pine, bamboo and prunus blossoms. Chia-ch'ing period (1796-1820).

Diameter, 15¼ inches.

163—Large Blue and White Plate

Decorated with a scene representing the sorting of tea leaves. The border design is of shell patterns. *Mark:* European cypher under base (?). K'ang-hsi period (1662-1722).

Diameter, 15¼ inches.

164—Large Blue and White Deep Plate

Four panels containing flowering trees and rocks are framed by bands of flowered diamond diaper. Similar decoration in the central medallion. *Mark:* A square seal within a double ring. K'ang-hsi period (1662-1722).

Diameter, 15 inches.

165—Large Blue and White Plate

With fluted border and waved edge. A basket of flowers is in the central medallion and around the border are petal-shaped panels filled with floral patterns. *Mark: Ling-chih* within a double ring. K'ang-hsi period (1662-1722).

Diameter, 13½ inches.

166—Large Blue and White Deep Plate

With scalloped edge. Two tiers of panels radiate star-like from the central circle which, like the panels, contains a floral design. Outside on the rim are flowering sprays. *Mark: Hua* within a double ring. K'ang-hsi period (1662-1722).

Diameter, 15 inches.

167—Large Blue and White Deep Plate

Containing a jardinière of peonies; round the border are six panels of plants and flowers emerging from rocks. Late Nineteenth Century.

Diameter, 19¼ inches.

168—Small Blue and White Cup and Saucer

Lotus-shaped floral design and landscapes in underglaze blue. *Mark:* On the cup, within a double ring, *Ta Ch'ing K'ang-hsi nien chih;* the saucer has a sacred fungus within a double ring. K'ang-hsi period (1662-1722).

169—Four Blue and White Cups and Saucers

Hawthorn pattern. Panels containing emblems on a cracked-ice ground with white single prunus blossoms. *Mark* on cups and saucers: On the saucer, within a double ring, *Hsüan-tê nien chih* (1426-1435). (Apocryphal.) K'ang-hsi period (1662-1722).

170—Two Blue and White Plates

The centre decorated with a duck sitting on a rock, flowers, and other designs. On the rim are ornaments in European style; on the top is an European armorial crest. *Mark:* A pair of fishes within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8 inches.

171—Two Blue and White Plates

A. Waved edge. Decoration of floral designs and rabbits. *Mark:* A shell within a double ring. Nineteenth Century.

B. Deep form, with fluted border. Decorated with an intricate design of fishes, insects, flowers, and leafage. K'ang-hsi period (1662-1722).

Diameter, 8 inches.

172—Three Blue and White Plates

Garden scene with ladies conversing, and children at play. *Tzu-chin* on the rim. Ch'ien-lung period (1736-1795).

Diameter, 8½ inches.

H. Jones

173—Three Blue and White Plates

9 00

A. Two with floral decoration in dull blue. Chia-ch'ing period (1796-1820).

B. Has magnolia, insects, birds and other designs in brilliant underglaze blue. *Mark:* A square seal within a double ring. K'ang-hsi period (1662-1722).

Diameter, 9 inches.

J. W. Waldenberg

174—Three Blue and White Plates

6 00

With waved edges. Floral and panel decoration. *Mark:* A leaf within a double ring. K'ang-hsi period (1662-1722).

Diameter, 9 inches.

Mr Lauther.

175—Three Blue and White Plates

9 00

A. In the centre a ceremonial scene, framed by the flowers of the four seasons. The outside edge is profusely decorated with figures and flowers; the rim is touched with *tzu-chin*. Chia-ch'ing period (1796-1820).

Diameter, 8¾ inches.

B. Two plates decorated with flowers and birds in centre and border panels. *Mark:* A swastika within a double ring.

Diameter, 8½ inches.

Mrs S. Woods

176—Two Blue and White Plates

8 00

In the centre are ladies and boys playing with crabs. The border of flowered diamond diaper is interrupted by four reserves containing the prunus, and outside on the rim is the flowering prunus. *Mark: Ta Ming Ch'êng-hua nien chih* within a double ring. K'ang-hsi period (1662-1722).

Diameter, 7¾ inches.

Mrs Wm A. Schiffer

177—Three Blue and White Plates

12 00

A. Deep plate with scalloped edge. Decoration of asters and scrolls in dark blue. K'ang-hsi period (1662-1722).

Diameter, 8½ inches.

B. Two plates with aster decoration, the flowers of the central circle being arranged in a star-shaped design. The edges are touched with *tzu-chin*. K'ang-hsi period (1662-1722).

Diameter, 9 inches.

178—Three Blue and White Plates

The centre shows the so-called "love chase" motive beautifully drawn; the borders are of lotus and scroll patterns. Has marks of the Ch'êng-hua and Hsüan-tê reigns (apocryphal). K'ang-hsi period (1662-1722).

Diameter, 8 *inches.*

179—Four Blue and White Plates

Decorated with baskets of flowers and on the edge with floral sprays. Late Ch'ien-lung period (1736-1795).

Diameter, 8¾ *inches.*

180—Three Blue and White Plates

With scalloped edges and sunken panels. Floral designs delicately painted in pale blue. *Mark: Ta Ch'ing K'ang-hsi nien chih* within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8 *inches.*

181—Three Blue and White Plates

A. The rim is decorated with conventionalized lotus and leafage. In the centre is a reserve in the shape of a flower upon a ground of quatrefoil blossoms. *Mark:* A square seal within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8 *inches.*

B. Two plates with panels containing flowers on the rim and flowers in the central circle. *Mark:* A rosette within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8 *inches.*

182—Three Blue and White Plates

In the centre are three scholars in the pursuit of the fine arts. The rim is touched with *tzu-chin.* Chia-ch'ing period (1796-1820).

Diameter, 8¾ *inches.*

183—Three Blue and White Plates

Thin porcelain. Decoration of garden scenes, with ladies and children, and on the borders pine, bamboo and prunus blossoms, all painted in very fine underglaze blue. *Mark: Ta Ming Ch'êng-hua nien chih* (apocryphal) within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8¼ *inches.*

Arthur Hoe

184—Four Blue and White Plates

16 00 Thin sonorous porcelain. Decorated in cobalt blue, with a *kylin* in the central circle. Branches of pine are over the rim and on the outside border are Buddhistic emblems. *Mark:* A flower within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8½ inches.

Mr Lauther.

185—Three Blue and White Plates

9 00 Deep form, fluted, with waved borders. In the centre is a castle with a double drawbridge, which, as well as the figures is traceable to an European theme. On the border are conventional flowers and scrolls. *Mark: Yu* within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8¼ inches.

H. Jones

186—Three Blue and White Plates

9 00 Tree peonies, bamboo, rocks and emblems, painted in brilliant underglaze blue. Chia-ch'ing period (1796-1820).

Diameter, 9 inches.

F. N. Kaldenberg.

187—Four Blue and White Plates

A. In the central circle is a nelumbium lotus and on the rim are petal-
8 00 shaped reserves, containing flowers on a diaper ground. *Mark: Hua* within a double ring. Nineteenth Century.

Diameter, 8½ inches.

B. In the central medallion vases of flowers and various ornaments, and on the border panels of emblems and flowers. *Mark:* A four-legged incense burner within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8¾ inches.

C. Opaque blue ground, with dragon and cloud forms in reserves.

Diameter, 8½ inches.

D. Garden scene in which are three Chinese ladies; border of floral panels and lattice work.

Diameter, 8½ inches.

Mr A. Lauther.

188—Four Blue and White Plates

8 00 A. Two plates, of deep form, with landscapes and petal-shaped panels. *Mark:* A double ring. Ch'ien-lung period (1736-1795).

Diameter, 8 inches.

B. Two plates with floral panels and cracked ice borders. Ch'ien-lung period (1736-1795).

Diameter, 8½ inches.

189—Five Blue and White Plates

With brown edges. Magnolia and plum blossom decoration. Ch'ien-lung period (1736-1795).

Diameter, 9 inches.

190—Four Blue and White Plates

Deep form. In the centre are plum blossoms and a rock. The rim is with *tzu-chin*. Ch'ien-lung period (1736-1795).

Diameter, 8½ inches.

191—Five Blue and White Plates

Thin white porcelain. Intricate design of flowers and leafage, pencilled in brilliant underglaze blue. *Mark:* A "cash" within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8 inches.

192—Four Blue and White Round Plates

With scalloped edges. Decoration of floral sprays on a brilliant white ground. *Mark: Ta Ch'ing K'ang-hsi nien chih* within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8 inches.

193—Five Blue and White Plates

In the centre are three literary ladies. On the diamond diaper border are four reserves with flowers and there are charming scenes with landscapes and figures on the underside of the border. *Mark: Ta Ch'ing K'ang-hsi nien chih* within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8¼ inches.

194—Six Blue and White Plates

Floral decoration in pale blue. Ch'ien-lung period (1736-1795).

Diameter, 8½ inches.

195—Four Blue and White Deep Dishes

With wavy edges. The decoration is of female figures and boys, alternating with flowers. K'ang-hsi period (1662-1722).

Diameter, 7 inches.

196—Seven Blue and White Plates

Deep form. Flowers and the "Hundred Antiques" pencilled in brilliant cobalt blue. *Mark:* Leaf within a double ring.

Diameter, 8½ inches.

Koopman & Co.

197—Two Blue and White Deep Plates

6 00 In the central circle are flowering plum branches emerging from a rock. On the border are six panels containing flowering plum trees and *Po-ku* emblems upon a ground of swastika pattern. *Mark: Yu* with a double ring. K'ang-hsi period (1662-1722).

Diameter, 9½ inches.

Mrs S. Woods

198—Eight Blue and White Plates

40 00 In the central circle are three men playing chess on a rocky eminence. Round the rim is a brocaded border with four reserves containing flowers. On the under border are four single conventionalized orchids. *Mark: Ch'êng-hua nien chih* within a double ring. K'ang-hsi period (1662-1722.

Diameter, 8¼ inches.

Arthur Hoe

199—Six Blue and White Plates

30 00 Thin porcelain. Decorated with figure scenes in the central circle. Swastika fret on the border, with four reserves containing sleeping scholars. On the under border are Buddhistic emblems. *Mark: Ta Ch'ing K'ang-hsi nien chih* within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8 inches.

Mr Lauthier

200—Seven Blue and White Plates

14 00 Scalloped edges. Floral decoration in deep blue. *Mark: A Ling-chih*, a leaf within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8¼ inches.

Mrs Ruth Sterling

201—Ten Blue and White Plates

70 00 Charming compositions executed in full blue. Boys acting the meeting of friends who admire scenery, and other traditional motives often met with on Chinese porcelain. The border has a decoration of floral panels and swastika fret. *Mark: Ta Ming Ch'êng-hua nien chih* (apocryphal). K'ang-hsi period (1662-1722).

Diameter, 8 inches.

Mrs Cooper Hewitt

202—Six Blue and White Plates

18 00 With scalloped edges. Decorated with floral sprays in pale blue. *Mark: Lo* (a conch-shell) within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8 inches.

Mrs Ruth Sterling

203—Ten Blue and White Plates

40 00 With scalloped edges. Floral panel decoration, painted in brilliant cobalt blue. K'ang-hsi period (1662-1722).

Diameter, 8¼ inches.

204—Five Blue and White Plates

In the centre a basket of flowers and on the border floral sprays, all painted in cobalt blue. *Tzu-chin* rim. Chia-ch'ing period (1796-1820).

Diameter 9 inches.

205—Fourteen Blue and White Plates

A. Eight flat plates. The centres are decorated with Chinese industries and domestic scenes, and the borders are of conventional designs. *Mark:* European cyphers. Chia-ch'ing period (1796-1820).

B. Six deep plates to match the preceding.

Diameter, 8¾ inches.

206—Twelve Blue and White Plates

Semi-eggshell. Profusely decorated with birds, flowers and rocks, pencilled in two shades of blue. *Mark:* An incense burner within a double ring. K'ang-hsi period (1662-1722).

Diameter 8¼ inches.

207—Six Blue and White Plates

Deep form. In the centre are domestic scenes, on the inner border the swastika fret and floral panels, and in the outer border twigs of plum blossom, all pencilled in cobalt-blue. Chia-ch'ing period (1796-1820) or late Ch'ien-lung period (1736-1795).

Diameter, 8½ inches.

208—Five Blue and White Plates

Raised centre, framed with a wave edge and flowering sprays; the outer border consists of landscapes and pagodas; all pencilled in two shades of blue. Chia-ch'ing period (1796-1820).

Diameter, 9 inches.

209—Twelve Blue and White Plates

In the centre are the Eight Taoist Immortals amid cloud forms. The chief immortal is Hau Chung-le, who is said to have lived under the Chou dynasty. The under border is of cloud forms and storks, all painted in two shades of cobalt blue. *Mark: Ta miug Hsüan-tê nien chih* within a double ring. K'ang-hsi period (1662-1722).

Diameter 9¼ inches.

210—Seventeen Blue and White Plates

To match the preceding.

211—Four Blue and White Plates

Similar to the preceding but larger. K'ang-hsi period (1662-1722).

Diameter, 10¼ inches.

212—Five Blue and White Plates

In the centre is a decoration of a basket of flowering twigs, and the border is decorated to correspond. K'ang-hsi period (1662-1722).

Diameter, 10 inches.

213—Five Blue and White Plates

Deep form. In the centre is a medallion, with five sceptre heads and sprays of flowers alternating. The border is of scroll pattern and the "Eight Precious Things." Chia-ch'ing period (1796-1820).

Diameter, 9¾ inches.

214—Thirteen Blue and White Plates

Deep form. In the centre is a decoration of jardinières of flowering plants in two shades of cobalt blue. The borders consist of sprays of flowers, all pencilled in two shades of blue. The rim is touched with *tzu-chin*. Chia-ch'ing period (1796-1820).

Diameter, 8¾ inches.

215—Eleven Blue and White Plates

The central circle is decorated with a jardinière, and the border shows conventional sprays of flowers. K'ang-hsi period (1662-1722).

Diameter, 11¼ inches.

SECOND AFTERNOON'S SALE

THURSDAY, FEBRUARY 16TH, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 216 to 455, inclusive

BLUE AND WHITE PORCELAINS

216—BLUE AND WHITE WINE EWER

With tapering neck and bell cover. Entirely covered with leafy scrolls painted in grayish blue; in center a Buddhist wheel enveloped in flames. Apparently made for the Persian market. K'ang-hsi period (1662-1722).

Height, 12½ inches.

217—TWO BLUE AND WHITE GLOBULAR BOTTLES

Resting upon porcelain rings. Medallions with floral scrolls on the body; palmettes and flowers round the neck. The rims of the two collars are touched with *tzu-chin* of brownish old-gold tone. K'ang-hsi period (1662-1722).

Height, 9½ inches.

218—TWO BLUE AND WHITE WINE BOTTLES

With dragon handles. Decoration of closely linked medallions containing floral scrolls and smaller petal-shaped medallions on a reticulate ground. K'ang-hsi period (1662-1722).

Height, 10½ inches.

219—BLUE AND WHITE VASE

With pear-shaped body, bulbous neck and base; entirely covered with flowers and scrolls. K'ang-hsi period (1662-1722).

Height, 9 inches.

220—Blue and White Vase

Oviform, with short neck. Decoration of flowers amid leafy scrolls, painted in deep cobalt blue. Borders of sceptre heads and gadroons. K'ang-hsi period (1662-1722).

Height, 8 inches.

221—Two Blue and White Covered Vases

Ovoid, with short cylindrical necks and lightly spreading mouth. Decorated in deep blue with floral and scroll designs. *Mark:* A chrysanthemum. K'ang-hsi period (1662-1722).

Height, 11 inches.

222—Blue and White Bowl

Pierced body, with six circular reserves containing flowers and trees; two bands of ornament around base and rim. K'ang-hsi period (1662-1722).

Height, 3¼ inches; diameter, 6¾ inches.

223—Blue and White Vase

With bulbous body and tall long neck, with trumpet mouth and two handles in Persian style. Floral decoration in deep blue. Carved stand. K'ang-hsi period (1662-1722).

Height, 8 inches.

224—Blue and White Vase

With inverted pear-shaped body and a bulbous collar below the mouth. Brilliant white porcelain elaborately painted in two shades of underglaze blue with flowering branches, birds and butterflies in two panels. *Mark:* A blue seal within two rings. Late K'ang-hsi period (1662-1722).

Height, 11 inches.

225—Blue and White Bottle

With slightly spreading lip, and copper rim. Decorated in deep full blue, with a landscape scene undoubtedly suggested by a famous Japanese painting. Early K'ang-hsi period (1662-1722).

Height, 8½ inches.

226—Blue and White Ovoid Jar

With wooden cap. Decoration, female figures in a garden. *Mark:* A leaf. K'ang-hsi period (1662-1722).

Height, 6½ inches.

227—Blue and White Ovoid Vase

Decoration, a garden scene with Chinese ladies and flowering plants painted in opaque cobalt blue on a brilliant white ground. *Mark:* A leaf. K'ang-hsi period (1662-1722).

Height, 8 *inches.*

228—Blue and White Covered Jar

Decorated with two bands of triangular designs, the tips of which touch each other and form diamond-shaped spaces which are reticulated; lotus flowers and leafy scrolls in white reserve. Rimmed with silver; the cover surmounted by a metal-work chrysanthemum-shaped ornament. *Mark: Jua* (a painting). K'ang-hsi period (1662-1722).

Height, 5½ *inches.*

229—Blue and White Vase

With gilt handles in the shape of elephant heads holding loose rings. Six petal-shaped panels containing female figures and flowering shrubs, painted in grayish blue. *Mark:* A leaf. K'ang-hsi period (1662-1722).

Height, 10 *inches.*

230—Two Blue and White Triple Gourd-shaped Bottles

Decoration of flower baskets, emblems and sceptre-head borders. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 9½ *inches.*

231—Blue and White Double Gourd-shaped Vase

With trumpet mouth and waved edge. Profusely decorated in deep blue with floral motives. Parts of the body are moulded in low relief. *Mark:* A chrysanthemum (?) in blue. K'ang-hsi period (1662-1722).

Height, 10 *inches.*

232—Blue and White Ovoid Jar

With cap. Four panels having a decoration of emblems and flowering shrubs, surmounted by foliated borders with scrolls and *ju-i* heads. (*ju-i:* the Chinese sceptre.) K'ang-hsi period (1662-1722).

Height, 8 *inches.*

233—Blue and White Jar

Similar to the preceding, but with provisional cap. K'ang-hsi period (1662-1722).

Height, 8 *inches.*

234—Two Blue and White Cylindrical Vases

Decorated in brilliant underglaze blue, on an intense white ground, with four bands containing sceptre heads and dragons. Wave and floral designs. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 11 *inches.*

235—Blue and White Cylindrical Vase

Decorated in brilliant opaque blue, with design similar to the preceding. K'ang-hsi period (1662-1722).

Height, 11¼ *inches.*

236—Blue and White Cylindrical Vase

Decorated in deep brilliant blue with large flowers of the sacred lotus amidst leafy scrolls. *Mark:* A leaf within a double ring. K'ang-hsi period (1662-1722).

Height, 10 *inches.*

237—Blue and White Pear-shaped Vase

With tall slender neck and spreading base. Six-panel decoration of Chinese ladies and emblems between borders of ornament. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 10 *inches.*

238—Blue and White Wine Bottle

With spout and cover; hexagonal shape. Plants and flowers in deep blue. Nineteenth Century.

Height, 10½ *inches.*

239—Two Blue and White Hexagonal Gourd-shaped Vases

The lower lobe has *Lange Lijsen* and jardinières of flowers; the upper lobe shows panels containing landscapes alternating with panels decorated with a picture of "putte" copied from European originals. Chia-ch'ing period (1796-1820).

Height, 12 *inches.*

240—Blue and White Triple Gourd-shaped Vase

Decorated in opaque cobalt blue emblems, flower baskets and bands of sceptre heads and palmettes. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 9 *inches.*

241—Blue and White Ovoid Jar

With wooden cap. Decoration of flowering shrubs and foliated scrolls, within sceptre-head panels. K'ang-hsi period (1662-1722).

Height, 9½ *inches.*

242—Two Blue and White Ginger Jars

Oviform, with metal covers. Four panels with a decoration of flowers of the four seasons, beautifully painted in opaque underglaze blue on a brilliant white ground; around the shoulders are borders of leafy scrolls and *ju-i*. K'ang-hsi period (1662-1722).

Height, 8 *inches.*

243—Two Blue and White Bottles

Oviform, with tall bulbous necks. Finely pencilled decoration of the *Po-ku*, the "Hundred Antiques." *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 12¾ *inches.*

244—Blue and White Pear-shaped Vase

With tall bulbous neck. Decorated with emblems and flowering shrubs pencilled in fine opaque cobalt blue on a brilliant white ground. K'ang-hsi period (1662-1722).

Height, 12 *inches.*

245—Blue and White Hawthorn Jar

Of graceful oviform, with short neck and spreading base. Branches of prunus blossoms in white reserve on an opaque blue ground, marked to resemble cracking ice. Has carved wood cover. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 8½ *inches.*

246—Blue and White Teapot

Covered entirely with a design of peonies and scrolls, pencilled in dark blue. K'ang-hsi period (1662-1722).

Height, 10 *inches.*

247—Blue and White Covered Jar

Decorated with two bands of triangular design, the tips of which touch each other and form diamond spaces which are reticulated. The cover bears a star-shaped ornament of scrolls. K'ang-hsi period (1662-1722).

Height, 8 *inches.*

248—Blue and White Cylindrical Vase

With short bulbous neck. Painted in brilliant blue, with sprays of flowers between palmated borders. The bulbous collar bears a ring of yellowish-brown tone. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 9½ *inches.*

249—Two Blue and White Vases

Graceful bottle-shaped, with tall slender necks and gilt handles in shape of elephant heads holding loose rings. One is coated with a creamy white glaze and painted in grayish-blue with flowers in six lotus petal-shaped panels. The glaze of the other is bluish-white, but shape and designs are similar. *Mark:* A leaf. K'ang-hsi period (1662-1722).

Height, 11 *inches.*

250—Blue and White Cylindrical Vase

Mounted in Holland with silver rim and stopper. Decoration of fioral sprays and sceptre-head borders in two shades of blue. Carved stand. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 10 *inches.*

251—Two Blue and White Covered Jars

Profusely decorated with birds and flowers of the four seasons in panels which are framed by *ju-i* head borders. *Mark:* A *ling-chih* within two rings. K'ang-hsi period (1662-1722).

Height, 11¼ *inches.*

252—Blue and White Jar

With hat-shaped cover. Decoration of peony scrolls and animals in fruit-shaped medallions, executed in brilliant underglaze blue and in white reserve. Borders of sceptre heads and palmettes, modelled in low relief and decorated. *Mark:* A leaf within two rings. K'ang-hsi period (1662-1722).

Height, 6⅛ *inches.*

253—Two Blue and White Jars

Tall oviform. All-over decoration divided into three tiers of panels and filled with flowers. K'ang-hsi period (1662-1722).

Height, 9 *inches.*

254—Blue and White Beaker

With flaring lip and slightly spreading base. Honeycombed blue ground with butterflies and floral sprays modelled in low relief in the paste. Two upright reserve panels containing female figures, pine tree and the symbolical bat. Ch'ien-lung period (1736-1795).

Height, 10¾ *inches.*

255—Blue and White Bottle

Decoration of peony scrolls and animals in fruit-shaped medallions, executed in brilliant underglaze blue and in white reserve. Borders of

sceptre heads and palmettes modelled in low relief and decorated. Mounted with silver rim and stopper. *Mark:* A leaf within a double ring. K'ang-hsi period (1662-1722).

Height, 10½ *inches.*

256—Blue and White Vase

Graceful bottle-shape, with globular body and tall slender neck. Beautifully painted decoration in tender blue of two foliated panels, containing emblems and a lion sporting with a brocaded ball. On the brocaded band which divides the two panels vertically, two white reserves with *Shou* characters. K'ang-hsi period (1662-1722).

Height, 10½ *inches.*

257—Blue and White Cylindrical Vase

With cover. Decoration of flower baskets, flowering shrubs and border designs, painted in dense blue, on a brilliant white ground. K'ang-hsi period (1662-1722).

Height, 9¾ *inches.*

258—Blue and White Cylindrical Vase

With cover. Decorated to conform with the preceding. K'ang-hsi period (1662-1722).

Height, 8¼ *inches.*

259—Blue and White Pear-shaped Bottle

With silver rim around mouth, and a base of Dutch workmanship. The decoration is divided vertically into six panels, containing literary ladies and emblems in solid dark blue. K'ang-hsi period (1662-1722).

Height, 10½ *inches.*

260—Blue and White Ovoid Jar

With short tubular neck. Decoration of blossoms and flowers in various shaped panels, which are modelled in low relief in the paste. K'ang-hsi period (1662-1722).

Height, 10 *inches.*

261—Blue and White Covered Jar

Oviform, with short neck. In numerous petal-shaped panels, which are in slight relief, is a decoration of landscape views and figures painted in two shades of rich cobalt blue. *Mark:* A leaf. K'ang-hsi period (1662-1722).

Height, 5 *inches.*

262—Blue and White Pear-shaped Jar

With cover. Decorated with three tiers of petal-shaped panels, containing flowering branches and figures dressed in costumes of the time of Louis XIV, in cross-hatched blue. *Mark:* A leaf within two rings. K'ang-hsi period (1662-1722).

Height, 9¾ *inches.*

263—Blue and White Bottle-shaped Vase

With tall neck and spreading mouth. Decorated in the centre with the figures of three women and a young man; upon the neck with fruits, flowers and emblems, and with a spider-web pattern on the collar of the neck. The lower neck and the rim are colored with *tzu-chin* of brownish old-gold tone. *Mark: Ta Ming Ch'êng-hua nien chih.* K'ang-hsi period (1662-1722).

Height, 9¾ *inches.*

264—Blue and White Octagonal Vase

In a form resembling the double fish-shaped vessels. Four panels containing landscapes alternate with jardinières of flowers and are surrounded by a cracked-ice pattern. Chia-ch'ing period (1796-1820).

Height, 10 *inches.*

265—Two Blue and White Tankards

With hinged covers and bases in English silver work of the second half of the Nineteenth Century. Decorated with scenes showing the presentation of precious gifts to a person of rank. Ming specimens; first half of Seventeenth Century.

Height, 9¼ *inches.*

266—Blue and White Pilgrim Bottle

Conventional flowers and scrolls in sapphire blue. Ch'ien-lung period (1736-1795).

Height, 9½ *inches.*

267—Blue and White Globular Jar

Thin white hard paste. Decoration of clusters of pomegranates and bands of sceptre heads and gadroons, painted in rich underglaze blue. Has carved wood cover and stand. K'ang-hsi period (1662-1722).

Height, 5½ *inches.*

268—Blue and White Cylindrical Vase

Clear white hard paste. The decoration pictures an historical episode. Around the base and shoulder, a band of ornament etched in the paste. Encircling the neck are Buddhistic symbols. Ming piece; first half of Seventeenth Century.

Height, 11 *inches.*

269—Blue and White Bottle-shaped Vase

Oviform, with tall tapering neck. Clear white porcelain, beautifully decorated with Buddhistic emblems of happy augury and harmonious border designs painted in brilliant underglaze blue. K'ang-hsi period (1662-1722).

Height, 12½ *inches.*

270—Blue and White Pear-shaped Bottle

With short neck and spreading lip. Linked petal-shaped medallions, with flowering sprays on the body and bands of ornament around the neck and shoulder, all finely executed in underglaze blue of fine quality. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 11½ *inches.*

271—Two Blue and White Cylindrical Vases

Elaborately decorated with bands of dragons, foliated scrolls and sceptre-head panels beautifully painted in opaque cobalt blue on a brilliant white ground. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 11 *inches.*

272—Blue and White Cylindrical Vase

Similar to the preceding. K'ang-hsi period (1662-1722).

Height, 11¼ *inches.*

273—Three Blue and White Gallipots

Divided transversely by three tiers of panels, the outlines of which are moulded in the paste and contain landscapes and figures painted in two shades of underglaze blue. K'ang-hsi period (1662-1722).

Height, 8½ *inches.*

274—Two Blue and White Beaker-shaped Vases

Decoration of arabesques, finely painted in underglaze blue. Encircling the foot and mouths are borders of *ju-i* heads, and around the mouths are rims of *tzu-chin* (brown) of ancient gold tone. K'ang-hsi period (1662-1722).

Height, 10½ *inches.*

275—Set of Three Blue and White Jars

With hat-shaped covers. They match the preceding beakers. The rims of the covers and the top ornaments are glazed with the brownish old-gold so highly appreciated by the old Dutch connoisseurs as evidence of good quality. K'ang-hsi period (1662-1722).

Height, 11½ *inches.*

276—Two Powder-blue Bottles

With bulbous neck and flaring mouth. On the body are pomegranate-shaped reserve panels containing emblems, landscapes and floral subjects, painted in underglaze blue, and around the bulbous necks are reserves of butterflies. Rimmed with *tzu-chin. Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 9½ *inches.*

277—Pair Powder-blue Club-shaped Vases

The ground is of sapphire tint of fine quality, and the decoration in two upright panels consists of legendary subjects, birds, insects and flowers, all beautifully drawn and painted in fine quality of underglaze blue and a brilliant white ground. K'ang-hsi period (1662-1722).

Height, 9½ *inches.*

278—Powder-blue Club-shaped Vase

Similar to the preceding, Number 277. Mounted in French gilt brass. K'ang-hsi period (1662-1722).

Height, 11 *inches.*

279—Powder-blue Club-shaped Vase

Decoration similar to the preceding vases, Numbers 277 and 278. K'ang-hsi period (1662-1722).

Height, 10½ *inches.*

280—Blue and White Beaker-shaped Vase

Soft paste. Finely decorated in brilliant underglaze blue, with lotus and peonies and foliated panels containing various emblems. K'ang-hsi period (1662-1722).

Height, 10 1-3 *inches.*

281—Blue and White Ginger Jar

With cap-shaped cover. Decorated in rich sapphire blue, with a garden scene and figures of Chinese ladies and children. *Mark:* A double ring. Late K'ang-hsi period (1662-1722).

Height, 10 *inches.*

282—Beautiful Blue and White Hawthorn Ginger Jar

Oviform, with dome-shape cover. Branches of *mei* blossoms and buds, which spread alternately upward and downward, are executed in reserve upon a ground of brilliant blue, which is covered with a reticulation of darker lines to represent cracking ice. K'ang-hsi period (1662-1722).

Height, 10½ *inches.*

283—Blue and White Hawthorn Ginger Jar

With cap-shaped cover. In three foliated medallions is a decoration of fabulous animals and landscape, painted in brilliant underglaze blue. The ground of opaque blue, marked to resemble cracking ice, is covered with *mei* blossoms in white reserve. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 10 *inches.*

284—Blue and White Vase

Cylindrical shape, with spreading neck and receding base. On a ground of rich sapphire blue is a beautifully drawn reserve decoration of a gourd vine in bearing, and in two upright panels are lotus plants finely painted in underglaze blue. Ch'ien-lung period (1736-1795).

Height, 14½ *inches.*

285—Blue and White Ovoid Jar

With dome-shaped cover. Decorated in underglaze blue on an ivory white ground with branches of tree peonies and lotus in bloom. Bands of sceptre-head scrolls encircling shoulder and foot. *Mark:* A *ch'ing* within two rings. K'ang-hsi period (1662-1722).

Height, 11 *inches.*

286—Fine Blue and White Hawthorn Ginger Jar

With cap-shaped cover. Decorated with branches of the *mei* or prunus blossom in reserve, upon a ground of opaque blue, which is marked to represent cracking ice. Fine stands with beautifully carved prunus blossoms. K'ang-hsi period (1662-1722).

Height, 10 *inches.*

287—Blue and White Hawthorn Ginger Jar

To match the preceding.

Height, 10 *inches.*

288—Blue and White Hawthorn Beaker

Opaque blue ground, marked with darker lines to represent cracking ice. Decoration of branches of prunus blossoms in outline and white reserve. K'ang-hsi period (1662-1722).

Height, 18 *inches.*

289—Blue and White Hawthorn Beaker

Decorated with branches of *mei* blossoms, which are in white reserve and extend downward, on an opaque blue ground marked to resemble cracking ice. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 18 inches.

290—Blue and White Hawthorn Temple Jar

With hat-shaped cover. It is decorated with blossoming branches and twigs of the prunus blossom, which are in outline and white reserve on a ground of brilliant opaque blue, which is covered with a reticulation of darker lines to represent cracking ice. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 17 inches.

291—Beautiful Blue and White Vase

Tall graceful oviform, with tubular neck. The decoration, which depicts a Chinese historical subject, is painted in very fine opaque blue upon a ground of brilliant white. *Mark: Ta Ch'ing K'ang-hsi nien chih.* Early K'ang-hsi period (1662-1722).

Height, 15½ inches.

292—Blue and White Triple-gourd Bottle

Decorated in a very dark blue with archaic designs after an ancient bronze, showing *Tao-t'ieh* heads. Ch'ien-lung period (1736-1795).

Height, 17 inches.

293—Blue and White Oviform Vase

Boldly drawn decoration of tree peonies, pine tree and pheasants, executed in rich cobalt blue. Ch'ien-lung period (1736-1795).

Height, 15½ inches.

294—Blue and White Oviform Vase

Decorated in dark cobalt blue with figures of the Taoist Triad. Ch'ien-lung period (1736-1795) or later.

Height, 16 inches.

295—Large Blue and White Hawthorn Jar

With cap-shape cover. In three petal-shaped reserve panels are various ornaments and emblems known as the "Hundred Antiques," pencilled in fine underglaze blue. On an opaque blue ground, marked to resemble cracking ice, are clusters of *mei* blossoms in white reserve. *Mark:* Two rings. K'ang-hsi period (1662-1722).

Height, 12½ inches.

296—Large Blue and White Hawthorn Jar

With cap-shape cover. Companion to the preceding. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 11¾ *inches.*

297—Blue and White Vase

Cylindrical, with trumpet-shaped neck, showing a garden scene, rocks and palms in dark blue. Nineteenth Century.

Height, 15 *inches.*

298—Blue and White Vase

Oviform, of graceful shape, with tall wide-spreading mouth and elephant-head handles. On the body, painted in deep blue, the dualistic *Ying-yang* symbol (the creative nomad dividing into its male and female elements—Bushell), borders of other Buddhist emblems and geometrical ornament around the neck and base. K'ang-hsi period (1662-1722).

Height, 15¼ *inches.*

299—Blue and White Bottle-shaped Vase

With tall tubular neck. Decorated in a velvet blue of great depth and lustre, with a design of conventional peonies and leaves covering almost entirely the body and neck. Carved stand. *Mark: Hsüan-tê nien chih.* Hsüan-tê period (1426-1435).

Height, 15 *inches.*

300—Beautiful Blue and White Beaker

Decorated in very brilliant opaque blue, with an artistically executed design of lotus flowers and conventional leafy scrolls spreading over the entire outer surface. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 17½ *inches.*

301—Blue and White Garniture

Consisting of two beakers and three tall oviform jars, with hat-shaped covers. The decoration consists of the so-called *Lange Lijsen,* jardinières of flowers and flowering sprays, pencilled in underglaze blue, in a series of petal-shaped panels, which are worked in low relief in the paste. *Mark:* A leaf within a double ring. K'ang-hsi period (1662-1722).

Height of Beakers, 17 *inches.*
Height of Jars, 18 *inches.*

Geo. B. Wheeler

302—Large Blue and White Vase

130 ✓ Oviform, with spreading neck and base. Between borders of palmettes and *ju-i* heads in light blue are a conventional chrysanthemum design and scrolls finely pencilled in underglaze blue. Ch'ien-lung period (1736-1795).

Height, 15¾ *inches.*

C. Field.

303—Large Blue and White Vase

250 ✓ Tall oviform, with tubular neck and spreading mouth. Finely painted decoration of lions sporting with brocaded balls and ribbon fillets in deep full blue, executed in brilliant underglaze blue on an ivory white ground. *Mark:* Two rings. K'ang-hsi period (1662-1722).

Height, 18 *inches.*

J. B. Clarke.

304—Pair Blue and White Club-shaped Vases

380 ✓ Decorated in rich underglaze blue, with scenes of dignitaries, warriors and attendants in a Chinese historical subject. K'ang-hsi period (1662-1722).

Height, 17 *inches.*

C. J. Charles

305—Two Blue and White Beaker-shaped Vases

660 ✓ Branches of magnolia worked in relief, their effect heightened by a deep blue background. *Mark: A ling-chih* (the sacred fungus) within a double ring. K'ang-hsi period (1662-1722).

Height, 18 *inches.*

C. G. Smith.

306—Blue and White Garniture

262 ✓ Consisting of two beakers and three tall oviform jars with hat-shaped covers. The outer surface is covered with a series of petal-shaped panels, which are worked in slight relief and decorated with river views and mountain scenery. K'ang-hsi period (1662-1722).

Height, 16¼ *inches.*

Mrs Joseph Pratt

307—Unusual Blue and White Hawthorn Temple Jar

81 ✓ Decorated with cluster of *mei* blossoms on a dense blue ground, marked with lines to resemble cracking ice. In two quatrefoil reserves are lotus plants. Nineteenth Century.

Height, 17 *inches.*

C. G. Smith

308—Blue and White Beaker

60 ✓ Decorated with lotus flowers amid leafy scrolls, painted in brilliant and opaque underglaze blue. K'ang-hsi period (1662-1722).

Height, 17 *inches.*

309—Blue and White Vase

Oviform, with spreading neck and base. Decorated in dark cobalt blue, with an episode of court life. K'ang-hsi period (1662-1722).

Height, 16½ inches.

310—Pair Blue and White Jars

With hat-shape covers. Graceful oviform, with tubular necks and spreading bases. Richly decorated with flowers and floral arabesques finely painted in cobalt blue of very brilliant opaque quality. K'ang-hsi period (1662-1722).

Height, 20 inches.

311—Blue and White Beaker-shaped Vase

Between floral borders are eight upright panels representing famous personages in picturesque scenery. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 17¼ inches.

312—Blue and White Beaker

With flaring mouth and slightly spreading base. Decorated with bands of geometrical ornaments, which are divided by four tiers of petal-shaped panels containing landscapes and the so-called "love chase" design executed in brilliant cobalt blue. *Mark:* Artemisia leaf within two rings. K'ang-hsi period (1662-1722).

Height, 18¼ inches.

313—Blue and White Beaker

Decorated to correspond with the preceding. *Mark:* A *ch'ing* (hanging musical stone of jade) within a double ring. K'ang-hsi period (1662-1722).

Height, 17½ inches.

314—Tall Blue and White Beaker

Decorated in brilliant blue with large flowers of the sacred lotus, amid leafy scrolls and conventional cloud forms. *Mark:* A leaf of artemisia within two rings. K'ang-hsi period (1662-1722).

Height, 20 inches.

315—Large Blue and White Oviform Jar

With dome-shaped cover. Decorated with four large panels containing picturesque landscapes and flowering trees with birds; foliated borders with flowers below and above. K'ang-hsi period (1662-1722).

Height, 20½ inches.

316—Large Blue and White Pilgrim Bottle

With bulbous mouth and sceptre-shaped handles. The obverse and reverse decorated in deep blue with an elaborate floral and leafy scroll design. On the sides, floral scrolls and bosses. *Mark:* Ch'ien-lung seal. Ch'ien-lung period (1736-1795).

Height, 20 inches.

317—Large Blue and White Pilgrim Bottle

Quatrefoil-shape, with two rudimentary handles. Decorated on the obverse and reverse with conventional chrysanthemum and lotus, amid leafy scrolls. On the sides a band of fungus with foliated scrolls. *Mark:* Yung-chêng seal in blue. Yung-chêng period (1723-1735).

Height, 19½ inches.

318—Pair Large Blue and White Jars

With hat-shaped covers. Inverted pear-shape, with wide tubular necks and spreading bases. Decorated in deep blue, with garden scenes, *Lange Lijsen* and floral sprays painted within petal-shaped panels. K'ang-hsi period (1662-1722).

Height, 21½ inches.

319—Two Large Blue and White Jars

With hat-shaped covers. Graceful oviform, with wide tubular neck. The decoration consists of two large panels containing flowers alternated with two landscape panels, all boldly drawn in two shades of blue. Round the base and shoulder are smaller foliated panels of similar design. The outlines of the panels are moulded in the paste. Around the neck is a landscape above a border of floral ornament. *Mark:* A *ling-chih* within a double ring. K'ang-hsi period (1662-1722).

Height, 25 inches.

320—Large Blue and White Covered Jar

Graceful oviform. Richly decorated in opaque blue, with foliated reserves containing flowers and birds. The space between these panels is of mazarine blue and embellished with a floral decoration in white reserve. *Mark:* A *ling-chih* within a double ring. Late K'ang-hsi period (1662-1722).

Height, 24 inches.

321—Two Large Blue and White Club-shape Vases

Within numerous petal-shaped reserve panels are flowering plants and the "Hundred Antiques" painted in dark cobalt blue. These panels are surrounded by a brocade pattern and small medallions of the Eight Precious Things. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 22 inches.

322—Pair Blue and White Tall Beakers

With boldly spreading mouths. Upright reserve panels of birds, flowers and insects, divided vertically by brocade bands. Round the neck and base are leaf-shape borders, with floral scroll and *ju-i* heads, all executed in underglaze blue of brilliant quality. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 27 inches.

323—Pair Grand Blue and White Vases

Noble bottle-shape, with two tubular handles on neck. The decoration, which is of an elaborate character, is painted in fine cobalt blue under the glaze; consists of bands and borders of conventional flowers, amid leafy scrolls, wave patterns, sceptre heads and gadroons. *Mark:* Ch'ien-lung seal in blue. Ch'ien-lung period (1736-1795).

Height, 20½ inches.

324—Large Blue and White Temple Jar

With dome-shaped cover. Elaborately decorated in fine underglaze blue with flowering plants within numerous petal-shaped panels, which are worked in low relief in the paste. K'ang-hsi period (1662-1722).

Height, 23 inches.

325—Garniture of Three Blue and White Temple Jars

Graceful oviform, with hat-shaped covers. Richly decorated in fine underglaze blue, with reserve panels of flowering plants, birds and rocks, and borders of sceptre heads and brocade designs. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 24 inches.

326—Large Blue and White Temple Jar

With hat-shaped cover. Octagon shape. Decorated in brilliant underglaze blue with panels of flowers and blossoms emblematic of the four seasons, and borders of sceptre-head scrolls. Carved stand. K'ang-hsi period (1662-1722).

Height, 25 inches.

327—Grand Blue and White Temple Jar

Noble oviform, with hat-shaped cover. The entire outer surface is covered with numerous petal-shaped panels, which are worked in low relief in the paste and decorated with cobalt blue of brilliant quality, of river views, mountain scenery and flowering plants. Round the neck is a band of floral scrolls in white reserve on an opaque blue ground. K'ang-hsi period (1662-1722).

Height, 13 inches.

328—Grand Blue and White Ornamental Set

Composed of a temple jar and a large beaker. Elaborately mounted in gilt bronze of the Louis XV style. The jar and beaker are decorated in brilliant underglaze blue, with reserve panels of flowering plants, rocks, birds and insects, baskets of flowers and various emblems. Bands and borders of sceptre-head and floral scrolls and brocade patterns complete the embellishment. K'ang-hsi period (1662-1722).

Height, 40½ inches.

CHINESE WHITE PORCELAIN

329—Oviform Jar

With broad round shoulder and receding base. Ivory white paste coated with a soft white glaze. The decoration, embossed in low relief under the glaze, consists of four-clawed dragons among fire emblems and nebulæ, pursuing the effulgent jewel of omnipotence. Yung-chêng period (1723-1735).

Height, 5½ inches.

330—Tripod Incense Burner

(Hsiang-lu.) Of ivory white Fuchien porcelain, minutely crackled. A Greek fret band encircles the body. Carved wood cover. Early Nineteenth Century.

Height, 5½ inches.

331—Quadrilateral Vase

Of graceful shape. With handles of bats holding in their mouths rings from which hang jeweled beads and tassels worked in relief in the paste. It is coated with ivory-white glaze of soft and even quality. Yung-chêng period (1723-1735).

Height, 9¾ inches.

332—Ivory White Incense Burner

Eight-sided, with various ornaments moulded in relief. Ivory white Fuchien porcelain. "The basin has eight feet and four handles, each side is ornamented with three bands, inclosing scrolls and other devices in an ancient bronze style. The cover has a knob at each angle and one in the centre, and is ornamented with an iris surrounded by prunus; the spaces between are pierced. The stand has a raised knob at each angle, and eight low feet; in the centre is a large flower surrounded by small

detailed scrolls, all impressed; on the outside are panels like those of the bowl." (Description in the Catalogue of the Franks Collection at the British Museum.)

Height, 5 inches.

333—Pilgrim Bottle Vase

With two elephant-head handles on shoulder. Thin hard paste, covered with a creamy-white soft glaze. Decorated with leafy scroll bats and *Shou* characters, symbols of happiness and longevity, carved in relief in the paste. Yung-chêng period (1723-1735), or Ch'ien-lung period (1736-1795).

Height, 7¾ inches.

334—Ivory White Incense Burner

Vessel fashioned after an ancient bronze, with dragon handles; decorated with a beautifully incised band of archaic ornament. Has wooden cover, with fine carnelian-agate top in the shape of a pelican. Ch'ien-lung period (1736-1795).

Height, 3¾ inches.

335—Statuette of the Goddess Kwan-Yin

Seated, holding on her knees a child. Dense hard paste, coated with an ivory-white Fuchien glaze. The hands of Kwan-yin and feet of the boy are gilded. Ch'ien-lung period (1736-1795).

Height, 10½ inches.

336—Superb Vase

Melon-shaped body with overhanging lips. The outer surface is covered with a beautifully carved decoration of blooming lotus and foliated scrolls, under a creamy white glaze of brilliant quality. *Mark:* Seal of the Chia Ch'ing period incised in the paste. Chia Ch'ing period (1796-1820).

Height, 9½ inches.

337—Bottle-shaped Vase

Of graceful form. Thin white paste, coated with a pure white glaze, underneath which, carved in relief in the paste, is a decoration of peonies and lotus amid leafy scrolls, *ju-i* head and Greek fret borders, and a band of palmettes. Ch'ien-lung period (1736-1795).

Height, 13½ inches.

338—Bottle-shaped Vase

With spreading mouth and chimera handles. Hard white paste, coated with a brilliant white glaze and decorated with large lotus flowers, leaves and scrolls, beautifully carved in low relief. *Mark:* Seal of Ch'ien-lung, incised in the paste. Ch'ien-lung period (1736-1795).

Height, 13 *inches.*

339—Bottle-shaped Vase

Thin porcelain of the so-called "soft paste." It is invested with a creamy white crackle glaze and embellished with passion flowers amid leafy scrolls, a band of palmettes and borders of sceptre heads and gadroons, all being finely carved in low relief in the paste. Ch'ien-lung period (1736-1795).

Height, 12 *inches.*

340—Bottle-shaped Vase

Hard paste invested with a soft white glaze, with a rice-color crackle. The outer surface is covered with a beautifully carved decoration of peonies, chrysanthemums and leafy scrolls, a band of palmettes and borders of sceptre heads and gadroons. The neck has been cut and is mounted with silver of Oriental workmanship in the lines of the original form. Ch'ien-lung period (1736-1795).

Height, 12½ *inches.*

341—Cylindrical Vase

With two rudimentary handles. Dense paste coated with a minutely crackled glaze of creamy white. Incised fret band. Yung-chêng period (1723-1735).

Height, 14½ *inches.*

342—Club-shaped Vase

Tall, of dense hard paste, coated with a white glaze. Elaborately ornamented with dragons amid fire emblems and nebulæ carved in relief in the paste. Ch'ien-lung period (1736-1795).

Height, 24½ *inches.*

SINGLE COLOR SPECIMENS

343—Globular Vase

With tubular neck and spreading mouth. Coated with a tea-color glaze of fine quality. Ch'ien-lung period (1736-1795).

Height, 5½ *inches.*

344—Pear-shaped Vase

Invested with a rice-color crackle glaze, a portion of the crackle of pinkish tone. Ch'ien-lung period (1736-1795).

Height, 6¼ inches.

345—Small Oviform Vase

With receding base and trumpet mouth. Coated with a mottled glaze of sapphire blue on a turquoise-green ground. Ch'ien-lung period (1736-1795).

Height, 6 inches.

346—Oviform Vase

With short neck and wide mouth, invested with a starch-blue glaze of fine quality. Around the shoulder is a band of Greek fret and palmettes in relief and glazed in imitation of iron. Ch'ien-lung period (1736-1795).

Height, 5¼ inches.

347—Round Plate

Clear white paste, coated with a glaze of light imperial yellow of iridescent quality. *Mark: Ta Ching Ch'ien-lung nien chih* (made in the reign of Ch'ien-lung of the great Ching Dynasty), pencilled in blue within a blue double ring, under the white glaze of the bottom. Ch'ien-lung period (1736-1795).

Diameter, 8 inches.

348—Oviform Vase

With trumpet-shaped mouth and rudimentary ring handles, covered with brilliant enamels of green, yellow and brown, with white reserves, known as "frog-skin" glaze. Ch'ien-lung period (1736-1795).

Height, 8¼ inches.

349—Celadon Hanging Vase

Pear-shaped, with two tubular handles. Tao-Kuang period (1821-1850).

Height, 6½ inches.

350—Bottle-shaped Vase

Enamelled with a robin's egg blue *soufflé* glaze. Tao-Kuang period (1821-1850).

Height, 8¼ inches.

351—Two Bowls

Of different shapes and sizes. One marked with a square seal in blue, and the other *Ch'êng-hua nien chih* (made during the reign of Ch'êng-hua). Enamelled in brilliant colors to resemble "frog skin." Both probably of Ch'ien-lung period (1736-1795).

Respectively, diameter, 8 inches; diameter, 4¾ inches.

352—Jar-shaped Vase

Simulating an ancient bronze vessel. Heavy paste, invested with a greenish-brown glaze over a network of dark brown crackle. Archaic designs of ornament in relief on reserved biscuit bands of rusty iron tone. Ch'ien-lung period (1736-1795).

Height, 4¾ inches.

353—Small Oviform Vase

Enamelled with a *soufflé* glaze of robin's egg blue. Chia Ch'ing period (1796-1820).

Height, 6¼ inches.

354—Superb Bowl

Coated with a monochrome glaze of orange yellow of exceedingly fine quality. *Mark:* Seal, pencilled in underglaze blue under the foot. Ch'ien-lung period (1736-1795).

Height, 3¼ inches; diameter, 7¼ inches.

355—Flat Oviform Vase

With trumpet mouth and rudimentary handles, covered with an ivory-white glaze over a network of bold crackle. Chia Ch'ing period (1796-1820).

Height, 7¼ inches.

356—Bottle-shaped Vase

With two scroll handles, invested with a running glaze of purple, green and yellow, over a cream-white ground. Tao-Kuang period (1821-1850).

Height, 6 inches.

357—Small Bottle-shaped Vase

Enamelled with a violet-color glaze of opaque quality and minutely crackled. Chia Ch'ing period (1796-1820).

Height, 5½ inches.

358—Oviform Vase

With wide mouth, enamelled with a turquoise-blue glaze, over which is a running glaze of deep purple. Tao-Kuang period (1821-1850).

Height, 5 inches.

359—Small Oviform Vase

Dense hard paste. Coated with a monochrome glaze of the peach-bloom type, which is applied so as to leave a white rim around mouth and base. *Mark:* A square seal, pencilled in blue under the glaze. Ch'ien-lung period (1736-1795).

Height, 4½ inches.

360—Pair Quadrilateral Bowls with Covers

Thin hard paste, with the so-called mustard-yellow crackle glaze of iridescent quality. Ch'ien-lung period (1736-1795). Finely carved stand.

Height, 3 inches.

361—Small Bottle-shaped Vase

Invested with a fine monochrome glaze of cherry red. Ch'ien-lung period (1736-1795).

Height, 5½ inches.

362—Pear-shaped Vase

With bulbous mouth. Dense hard paste, coated with a soft glaze of brilliant white, which has an iridescent lustre. Yung-chêng period (1723-1735).

Height, 6¾ inches.

363—Small Bottle-shaped Vase

With trumpet-shaped neck, coated with a monochrome glaze of camellia-leaf green. Tao-Kuang period (1821-1850).

Height, 5¾ inches.

364—Small Bottle-shaped Vase

Enamelled with a coral-red glaze, over which is a slight decoration of a bamboo tree pencilled in gold. Tao-Kuang period (1821-1850).

Height, 6½ inches.

365—Pair of White Fuchien Kylins

Mounted upon square-shaped pedestals and with one front paw upon a ball. A tube at the side for joss sticks. Yung-chêng period (1723-1735).

Height, 5½ inches.

366—Quadrilateral Gallipot

With rudimentary monster-headed ring handles. Invested with a monochrome glaze of peacock blue, which is minutely crackled throughout. Ch'ien-lung period (1736-1795).

Height, 5¼ inches.

367—Globular Bowl

Invested with a deep brilliant red glaze of the *sang-de-bœuf* tones. The lip is defined by a rice-colored rim showing the crackled surface. Chia Ch'ing period (1796-1820).

Height, 3½ inches.

368—Amphora-shaped Vase

Enamelled with a minutely crackled camellia-leaf green glaze. Tao-Kuang period (1821-1850).

Height, 6 inches.

369—Quadrilateral Vase

With ribbed edges. Coated with a monochrome glaze of turquoise blue of opaque quality and minutely crackled. Ch'ien-lung period (1736-1795).

Height, 5¼ inches.

370—Small Bottle-shaped Vase

With tubular neck and slightly spreading mouth. Invested with an apple-green glaze, which has been applied over a network of brown crackle Ch'ien-lung period (1736-1795).

Height, 5¾ inches.

371—Bottle-shaped Vase

With a trumpet-shaped mouth. Invested with a fine *soufflé* glaze of robin's egg blue. A brown lizard in high under-cut relief around the shoulder. Yung-chêng period (1723-1735), or early Ch'ien-lung period (1736-1795). Carved stand in shape of a lotus flower.

Height, 5 inches.

372—Oviform Jar

With short neck. Invested with a pale celadon glaze with shades of peach-bloom tint around the shoulder. K'ang-hsi period (1662-1722).

Height, 4½ inches.

373—Cylindrical Vase

With short neck and trumpet-shaped mouth and a monochrome glaze of turquoise blue, which is of brilliant opaque quality and minutely crackled throughout. Yung-chêng period (1723-1735).

Height, 6 inches.

374—Pear-shaped Vase

Thin hard paste. Invested with a coral-red glaze of even and very fine quality. Yung-chêng period (1723-1735).

Height, 7½ inches.

375—Ivory White Fuchien Elephant

Carrying a vase with metallic rim and a rock crystal ball. (Hsiang t'o pas p'ing—"Elephant carrying precious vases"). Yung-chêng period (1723-1735). Carved stand, inlaid with silver wire.

Height, 7½ inches.

376—Bottle-shaped Vase

Dense hard paste invested with a monochrome glaze of *gros bleu* with a pear-skin surface. K'ang-hsi period (1662-1722).

Height, 7¾ inches.

377—Bottle-shaped Vase

With tall slender neck, covered with a glaze known as robin's egg blue. Ch'ien-lung period (1736-1795).

Height, 7½ inches.

378—Flat Oviform Vase

With two sceptre handles. Enamelled with a pale celadon glaze of opaque quality applied over a ground with bold crackles. Has carved stand. K'ang-hsi period (1662-1722).

Height, 7¼ inches.

379—Bottle-shaped Vase

Coarse porcelain, of the Chia Ch'ing period (1796-1820), with an opaque pale green glaze over a network of crackle.

Height, 8 inches.

380—Wine Ewer

Enamelled with a red glaze to resemble agate. *Mark: Ta Ming Chia-ch'ing nien chih* underneath the base. (Apocryphal.) Probably a Japanese imitation.

Height, 11½ inches.

R. F. Oliver

381—Hexagonal Hanging Vase

12 50 With two tube handles. Fashioned after an ancient bronze, coated with a rice color glaze and marked with a network of brown and black lines. Ch'ien-lung period (1736-1795). Has carved stand.

Height, 7¼ inches.

J. J. Clarke

382—Quadrilateral Vase

27 50 With rudimentary monster-head handles. Enamelled with a turquoise-blue crackle glaze, over which are splashes of deep violet. Ch'ien-lung period (1736-1795).

Height, 8½ inches.

Geo. B. Wheeler

383—Quadrilateral Vase

90 00 With rudimentary monster-head handles. Invested with a mustard-yellow glaze, which is minutely crackled throughout. Ch'ien-lung period (1736-1795).

Height, 8¼ inches.

John D. Rockefeller

384—Pair of Double Gourd-shaped Vases

120 00 Pure white paste, coated with a monochrome glaze of mazarine blue of brilliant and even quality. K'ang-hsi period (1662-1772).

Height, 8¾ inches.

Wm. E. Hutchins

385—Jar-shaped Vase

12 50 With wide mouth and receding base. Fashioned after an ancient bronze. Coated with a pale celadon crackled glaze and ornamented with an archaic band and palmettes glazed in imitation of rusty iron. *Mark:* Seal incised on the base. Ch'ien-lung period (1736-1795).

Height, 5¾ inches.

Geo. B. Wheeler

386—Bottle-shaped Vase

70 00 With ribbed bands. Hard white paste, coated with a mustard-yellow glaze of iridescent quality and minutely crackled. Ch'ien-lung period (1736-1795).

Height, 8¼ inches.

Koopman & Co

387—Bottle-shaped Vase

17 50 With tall tubular neck. Onion-green crackle glaze, with splashes of *sang-de-bœuf* tones. Ch'ien-lung period (1736-1795).

Height, 8¼ inches.

388—Tall Oviform Vase

With short trumpet-shaped neck. Enamelled with a dark *soufflé* glaze. Nineteenth Century (Japanese).

Height, 9½ inches.

389—Tripod Incense Burner

Globular shape. Enamelled with a monochrome glaze of pale green, which is minutely crackled throughout. Ch'ien-lung period (1736-1795).

Height, 4¼ inches; diameter, 7 inches.

390—Oviform Vase

With short, wide neck and rudimentary monster-head handles. Rice-colored crackle glaze with archaic ornaments in relief on reserved biscuit bands of iron-brown. *Mark: Chêng-hua nien chih* painted in black under the glaze. (Apocryphal.) Ch'ien-lung period (1736-1795).

Height, 6 inches.

391—*Sang-de-poulet* Gallipot

Of clear white hard paste of the Yung-chêng period (1723-1735). Invested with a beautiful monochrome glaze of the *sang-de-poulet* type. The lip is defined by a white rim. *Mark: Ta Ching Yung-chêng nien chih.* Yung-chêng period (1723-1735).

Height, 14 inches.

392—Quadrilateral Jar

With silver mount and cover (the latter of English workmanship, second-half of Eighteenth Century). The jar fashioned and decorated in imitation of an ancient bronze vessel. It is invested with a monochrome glaze of pale lavender color of opaque quality, over an embellishment of archaic designs which are carved in low relief in the paste. Ch'ien-lung period (1736-1795).

Height, 9¾ inches.

393—Pilgrim Bottle Vase

With two scroll handles. Coated with a fine monochrome glaze of reddish-brown color, flecked with minute metallic spots. Has finely carved stand. Ch'ien-lung period (1736-1795).

Height, 8¾ inches.

394—Oviform Jar

A dragon, executed in high undercut relief, coils upward to the mouth. Coated with a starch-blue glaze. Tao-Kuang period (1821-1850).

Height, 7½ inches.

Mrs E. S. Bayer

395—Lang-Yao Pilgrim Bottle

100 or

With rounded body, bulbous neck, and two hollow handles. Dense heavy paste, marble-white, coated with a thin glaze of the *sang-de-bœuf* mottled tints. The base is invested with the characteristic rice-color crackle. While the *sang-de-bœuf* glaze is not of equal depth throughout, this piece is of rare interest in consequence of its peculiar variety of shades, which are blended as in the skin of a fruit, from deep plum-blue and cranberry-red to a brownish-green which, on the edges, assume a rice-colored tinge. K'ang-hsi period (1662-1722). Carved stand.

Height, 8¾ inches.

Mrs Wm Douglass

396—Globular Jar

100 or

Thin hard paste, invested with a minutely crackled turquoise glaze. Dragon and phœnix amidst cloud forms engraved in the paste. Ch'ien-lung period (1736-1795).

Height, 6 inches; diameter, 8 inches.

Mrs Jesse I. Straus

397—*Sang-de-poulet* Gallipot

65 or

Hard white paste, coated with a monochrome glaze of *sang-de-poulet* of even quality. Ch'ien-lung period (1736-1795).

Height, 9½ inches.

J. B. Clarke

398—Bottle-shaped Vase

250 or

Globular body, with wide cylindrical neck. Invested with a monochrome glaze of camellia-leaf green of fine quality, which is minutely crackled throughout. Ch'ien-lung period (1736-1795).

Height, 12 inches.

Mr Kantner

399—Melon-shaped Vase

120 00

With spreading mouth. Coated with an opaque olive-green glaze, and decorated on each lobe with a lion carved in relief in the paste and enamelled with purple and iron red. Late Ch'ien-lung period (1736-1795), or Chia Ch'ing period (1796-1820).

Height, 9¾ inches.

Ling Sang Si

400—Flower Bowl

35 or

(Hua-p'en.) With three scrolled feet, for bulbs of narcissus. Style of ancient Chun-yao. Coated with a gray-crackle glaze of *clair de lune* type and ornamented with two bands of bosses. Underneath the base the numeral three is incised in the paste. Beautifully carved stand.

Height, 3¼ inches; diameter, 9¼ inches.

401—Double Gourd Bottle

Thin white hard paste, coated with a very fine even glaze, known as "tea dust." *Mark: Chergiva nien chih* in blue. (Apocryphal.) K'ang-hsi period (1662-1722).

Height, 12 inches.

402—Bottle-shaped Vase

With tubular neck and slightly spreading mouth. Invested with a fish-roe crackle, mottled glaze of turquoise blue and shades of deep violet. Ch'ien-lung period (1736-1795).

Height, 13¾ inches.

403—Bottle-shaped Vase

With flattened fluted body, coated with a minutely crackled glaze of the *sang-de-bœuf* type. Ch'ien-lung period (1736-1795). Carved stand.

Height, 12½ inches.

404—Pilgrim Bottle

With bulbous neck and sceptre-shaped handles, invested with a minutely crackled turquoise-blue glaze of brilliant quality. Ch'ien-lung period (1736-1795).

Height, 11½ inches.

405—Pear-shaped Vase

With tall cylindrical neck . Clear white hard paste, coated with a monochrome and boldly crackled glaze of cherry-red, of fine, even quality. Ch'ien-lung period (1736-1795).

Height, 12 inches.

406—Bottle-shaped Vase

Invested with a monochrome glaze of cucumber-green and splashes of a darker shade applied over a network of crackles. Ch'ien-lung period (1736-1795).

Height, 10 inches.

407—Pear-shaped Vase

With bold flaring mouth. Dense hard paste, invested with a monochrome glaze of the *sang-de-bœuf* type. Ch'ien-lung period (1736-1795)

Height, 13½ inches.

H. O. Babcock

408—Oviform Vase

With wide neck and flaring mouth, enamelled with a monochrome glaze of brilliant turquoise blue, which is marked with a fish-roe crackle. Ch'ien-lung period (1736-1795).

Height, 12 inches.

Mrs Jesse A Straus

409—Bottle-shaped Vase

Hard paste, invested with a monochrome glaze of *foie de veau* color. Carved stand. Ch'ien-lung period (1736-1795).

Height, 11½ inches.

J. B. Clark.

410—Pair Double Gourd Celadon Vases

Clear white hard paste. Invested with a monochrome glaze of pale sea-green tint of even quality. Have carved teakwood stands. *Mark:* Seal in blue under the glaze. Ch'ien-lung period (1736-1795).

Height, 12½ inches.

Mrs O. Lamont.

411—Bottle-shaped Vase

Oviform body, with tall slender neck. Hard paste coated with a monochrome glaze of coral red of fine, even quality. Yung-chêng period (1723-1735).

Height, 13½ inches.

Yamanaka & Co.

412—Flat Oviform Vase

With two sceptre-shaped handles, fashioned after an ancient bronze vessel. Dense hard paste, coated with a tea-color glaze of very fine, even quality. Ch'ien-lung period (1736-1795). Carved stand.

Height, 12 inches.

Mrs E. S. Bayer.

413—Pear-shaped Vase

With trumpet mouth. Clear white hard paste, coated with a monochrome glaze of liver color of a fine, even tint. Ch'ien-lung period (1736-1795).

Height, 11½ inches.

John Proctor

414—Bottle-shaped Vase

Dense hard paste, coated with a beautifully mottled red and plum-colored glaze. *Mark:* Square seal of the period. Ch'ien-lung period (1736-1795).

Height, 14 inches.

415—Bottle-shaped Vase

With tall cylindrical neck. Yao-pien or transmutation ware, showing a mottled glaze of delicate blue, purple and white clouding. Chia Ch'ing period (1796-1820).

Height, 15½ inches.

416—Celadon Gallipot

Dense hard paste, decorated with delicate designs of lotus flowers engraved in the paste and coated with a celadon glaze of sea-green tint. Ch'ien-lung period (1736-1795).

Height, 15½ inches.

417—Bottle-shaped Vase

Globular body, with tall cylindrical neck, flaring at mouth. Coated with a mottled glaze known as robin's egg blue. Ch'ien-lung period (1736-1795).

Height, 14½ inches.

418—Bottle-shaped Vase

With wide cylindrical neck and spreading mouth. Dense hard paste with a brilliant red glaze over an onion-green ground, which is crackled throughout. Tao-Kuang period (1821-1850).

Height, 13½ inches.

419—Tall Melon-shaped Vase

Enamelled with a rice-color glaze, which is covered with a network of fine crackle of pale rose-pink tint. Yung-chêng period (1723-1735), or Ch'ien-lung period (1736-1795).

Height, 15½ inches.

420—Bottle-shaped Vase

Dense hard paste, coated with a mottled glaze of deep red and purple, changing to rice-color at mouth. Tao-Kuang period (1821-1850).

Height, 14½ inches.

421—Barrel-shaped Jar

Rudimentary monster-head handles. Bands of ornament fashioned after ancient bronze designs modelled in low relief around body, rim and base. Coated with an orange-yellow glaze of brilliant opaque quality. Chia Ch'ing period (1796-1820). Carved stand.

Height, 7¾ inches.

422—Oviform Vase

With wide mouth and two handles of archaic design. Enamelled with a mottled glaze known as robin's egg blue of fine, even quality. Ch'ien-lung period (1736-1795).

Height, 12 inches.

423—Bottle-shaped Vase

With ovoid body and tall slender neck. Clear white paste invested with a mirror-black glaze of great depth which is flecked with minute metallic points. The mouth is defined by a white rim. K'ang-hsi period (1662-1722).

Height, 17½ inches.

424—Pair Bottle-shaped Vases

Coated with a camellia-leaf glaze and ornamented with sporting lions, cloud forms and fire emblems, which are carved in relief in the paste.

Height, 16 inches.

425—Large Pear-shaped Vase

With boldly spreading mouth. Dense hard paste, coated with a monochrome glaze of brilliant red; on the rim and underneath the foot a rice-color crackle. Ch'ien-lung period (1736-1795).

Height, 16¾ inches.

426—Pair Bottle-shaped Vases

Globular bodies, with cylindrical necks. Four-clawed dragons amid nebulæ and fire emblems moulded in relief in the paste, which is coated with a minutely crackled turquoise glaze of brilliant opaque quality. Ch'ien-lung period (1736-1795).

Height, 16½ inches.

427—Sang de Boeuf Vase

Tall oviform, with short wide neck and spreading mouth. Enamelled with a monochrome glaze of *sang-de-bœuf* type. Chia Ch'ing period (1796-1820).

Height, 17 inches.

428—Bottle-shaped Vase

Globular body, with tall, slender tubular neck. Enamelled with a mottled glaze of powder-blue type and decorated with dragons amid cloud forms pursuing the sacred pearl, executed in white reserve. K'ang-hsi period (1662-1722).

Height, 19 inches.

John Proctor.

160 00 429—Pair Tall Oviform Vases

With bases receding, short necks, and flaring mouths. Coated with a thick brilliant glaze of deep sapphire blue, overlaid with figure scenes (the one depicting a presentation of gifts to an emperor, the other one a pastoral scene), pencilled in gold, which has disappeared on various parts. Ch'ien-lung period (1736-1795).

Respective heights, 15¼ *and* 13¾ *inches.*

O G Smith.

140 00 430—Club-shaped Vase

Clear white hard paste. Invested with a powder-blue glaze of brilliant quality, over which is a faint decoration pencilled in gold. K'ang-hsi period (1662-1722).

Height, 17 *inches.*

" " "

180 00 431—Pear-shaped Vase

Enamelled with a monochrome glaze of the Lang-yoa red. French gilt mountings of the Nineteenth Century. Ch'ien-lung period (1736-1795).

Height, 18½ *inches.*

" " "

210 00 432—Oviform Celadon Vase

Coated with a monochrome glaze of sea-green tint and profusely crackled. Unusually interesting mountings of French gilt bronze in late Louis XVI style. Ch'ien-lung period (1736-1795).

Height, 17½ *inches.*

" " "

200 00 433—Tall Melon-shaped Gallipot

With four lobes. Enamelled with a mirror-black glaze of brilliant quality. The foot and neck are mounted in gilt bronze of French Nineteenth Century workmanship.

Height, 17½ *inches.*

John Proctor.

120 00 434—Tall Oviform Vase

Dense hard paste, coated with a monochrome glaze of brilliant mottled red. The mouth and foot are mounted in repoussé silver of English workmanship of the late Eighteenth Century. Maker's mark, H. C. Ch'ien-lung period (1736-1795).

Height, 8½ *inches.*

360 00 435—Large Celadon Vase

Mrs James Henry Smith

Noble bottle shape, with two dragon-shaped handles. Dense sonorous hard paste, elaborately decorated with a broad band of peonies and leafy scrolls around the body and bands of sceptre heads, gadroons and

Greek fret encircling the shoulder, foot and neck; all carved in low relief in the paste, over which is a celadon glaze of pellucid green. *Mark:* Seal in blue under the glaze. Ch'ien-lung period (1736-1795).

Height, 23½ inches.

140 00 436—Noble Bottle-shaped Vase Mrs. S. Woods.

Globular body, with tall cylindrical neck, coated with a starch-blue glaze of an even opaque quality. The decoration, which is carved in low relief in the paste, consists of a bold imperial five-clawed dragon pursuing the jewel of omnipotence amid clouds and fire emblems. Ch'ien-lung period (1736-1795). *Height, 26¾ inches; diameter, 18½ inches.*

225 00 437—Grand Celadon Vase Mrs Henderson

With tall cylindrical neck, two dragon handles and receding base. It is enamelled with a sea-green celadon glaze and elaborately embellished with an ornamentation which is carved in high relief in the paste. Around the body is a wide band of archaic dragon fret in underglaze blue and *rouge de feu.* Encircling the shoulder and neck are chrysanthemum flowers in *rouge de feu,* and palmettes and Greek fret in deep cobalt blue. Around the foot and lip are bands of gadroons, Greek fret and sceptre-head scrolls in brilliant blue. Ch'ien-lung period (1736-1795).

Height, 23½ inches.

12 50 438—Mythological Animal Mrs Jos. Pulitzer

Hard paste, enamelled with coral-red, green and dark blue enamels. K'ang-hsi (?) period (1662-1722).

Height, 4¾ inches.

17 50 439—Porcelain Bottle " " "

In shape of a pelican, with a stopper of gilt bronze and a base of the same metal. Coated with a minutely crackled turquoise and aubergine glaze. Yung-chêng period (1723-1735).

Height, 8¾ inches.

35 00 440—Lion with Cub Mrs J Henry Smith.

With joss-stick holder, on pedestal. Hard paste, coated with variegated enamels, a vivid green and aubergine predominating. K'ang-hsi period (1662-1722).

Height, 8 inches.

25 00 441—Lion with Cub Miss Maynard.

And vase for joss-sticks on square pedestal; coated with a turquoise-blue glaze, the pedestal in aubergine. K'ang-hsi period (1662-1722).

Height, 8 inches.

442—Pair Porcelain Ornamental Pieces

Cats. Coated with a brilliant black glaze, with green glass eyes; resting on pedestals of French gilt bronze of Louis XVI design and period. K'ang-hsi period (1662-1722).

Height, 6 inches.

443—Pair Porcelain Chimeras

Invested with a monochrome glaze of coral-red. Yung-chêng period (1723-1735). Have carved wood stands.

Height, 6½ inches.

444—Pair Fantastic Animals

Modelled in porcelain and coated with a monochrome glaze of turquoise blue, which is minutely crackled throughout. K'ang-hsi period (1662-1722).

Height, 10 inches.

445—Porcelain Kylin

With paw on brocaded ball, and a vase for joss-sticks. Coated with a thick mottled glaze. K'ang-hsi period (1662-1722).

Height, 9½ inches.

446—Pair Porcelain Ornamental Pieces

Seated cats on oblong pedestals. Enamelled with a monochrome glaze of turquoise blue. Stands of gilt bronze of Louis XVI design and period. Ch'ien-lung period (1736-1795).

Height, 13 inches.

447—Pair Porcelain Parrots

On bases of openwork rock design. Enamelled with yellow and brilliant green glaze, with bases of aubergine. Gilt bronze socket with rocaille feet; Louis XV period. K'ang-hsi period (1662-1722).

Height, 11½ inches.

448—Pair Large Kylins

On pedestals. One holding in right paw a brocaded ball, the other holding a cub. Enamelled with green, yellow and aubergine, and decorated with fire emblems and the character *Shou*. The pedestals are decorated with chrysanthemums and diaper pattern. K'ang-hsi period (1662-1722).

Height, 17 inches.

I B. Clarke

850 00 449—Pair Large Porcelain Lions

On pedestals. One with cub, the other sporting with a brocaded ball. Enamelled and decorated with brilliant colors of the *famille-verte*. K'ang-hsi period (1662-1722).

Height, 17½ inches.

" " "

1050 00 450—Pair Large Lions on Pedestals

One with cub and the other with its front paw resting on a brocaded ball. Enamelled with green, yellow and aubergine, and decorated with fire emblems, Buddhistic symbols and script characters. Double lozenge-shaped ornaments in relief on bases. K'ang-hsi period (1662-1722).

Height, 20 inches.

" " "

1700 00 451—Pair Large Lions on Pedestals

One with cub. Modelled in porcelain and enamelled with turquoise-blue, aubergine and yellow glazes. Early Ming period.

Height, 20 inches.

" " "

2150 00 452—Pair Large Lions on Pedestals

One with cub, the other with its paw resting on a brocaded ball. Modelled in hard paste and enamelled with brilliant green, aubergine and yellow glazes. Early Ming period.

Height, 21 inches.

Mrs. James H. Smith.

450 00 453—Pair Porcelain Kylins

Mounted as candelabra. Seated figures of kylins, modelled in porcelain and coated with a turquoise-blue glaze. The mounting is artistically wrought in gilt bronze of the Louis XV style and period, and consists of six carved rocaille arms, the socket and disks of which are adorned with rocaille ornaments in relief, and rocaille branches with colored porcelain flowers. Yung-chêng period (1723-1735).

Height, 31 inches; spread, 22 inches.

S. Chait

50 00 454—Large Globular Jar

With receding base and wide mouth. Around the shoulder an escaloped border, containing floral designs and emblems; in the centre, lotus flowers, cranes and waves; a border of conventional ornament around the base; all moulded in low relief and enamelled in orange-yellow, green and blue. The ground in the centre is aubergine. In shape and design, in the style of the ancient Ming jars.

Height, 18 inches.

455—Large Jar

With metallic bell-shaped cover. Four-clawed dragons contend for the jewel of omnipotence, above waves and amid nebulæ and fire emblems, in low relief; enamelled in turquoise blue, yellow and pale purple, on a ground of deep blue. In the style of ancient Ming ware. Gilt bronze stand.

Height, 17 *inches.*

THIRD AFTERNOON'S SALE

FRIDAY, FEBRUARY 17TH, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 456 to 703, inclusive

CABINET SIZE PORCELAINS

456—CHINESE PORCELAIN SEAL (*Yin*)
Green, with minute crackle; the base with engraved archaic script characters.

457—MINIATURE BOTTLE-SHAPED VASE
Glazed to resemble variegated marble, in yellow, red, green and blue. Tao-Kuang period (1821-1850).

458—PORCELAIN SNUFF BOTTLE
Modelled in the design of an ear of corn, with yellow glaze. Tao-Kuang period (1821-1850).

459—GLOBULAR SNUFF BOTTLE
Enamelled with a *rose-soufflé* glaze. Ch'ien-lung period (1736-1795).

460—PORCELAIN SNUFF BOTTLE
Flat shape, with a mustard-yellow crackle glaze. Ch'ien-lung period (1736-1795).

461—PORCELAIN SNUFF BOTTLE
Flat shape. Lemon-yellow glaze. Ch'ien-lung period (1736-1795).

W. W. Seaman (agt)

462—Miniature Vase

Oviform bottle-shape, with a *rose-soufflé* glaze on a white ground. Ch'ien-lung period (1736-1795).

Height, 2¼ inches.

Mrs Cooper Hewitt.

463—Porcelain Snuff Bottle

Flat oviform. Mustard-yellow crackle glaze. Ch'ien-lung period (1736-1795).

Mrs Ogden Mills.

464—Porcelain Snuff Bottle

Flat shape. Coated with a mustard-yellow crackled glaze of fine quality.

C. Field.

465—Porcelain Snuff Bottle

Miniature oviform. Enamelled with a camellia-leaf glaze of brilliant quality. Ch'ien-lung period (1736-1795).

Height, 3¼ inches.

J. B. Clarke

466—Miniature Oviform Jar

Hard paste. Coated with a fine tea-color glaze. Ch'ien-lung period (1736-1795).

Height, 3 inches.

Mrs Jesse I. Straus.

467—Miniature Globular Jar

Dense hard paste, coated with a boldly crackled white glaze. *Mark:* Square seal stamped in the paste. Ch'ien-lung period (1736-1795).

Height, 2 inches.

Miss E. Iselin.

468—Miniature Vase

Fluted bottle-shaped. Cucumber-green glaze with minute crackle. Ch'ien-lung period (1736-1795).

Height, 3½ inches.

Tracy Dows.

469—Miniature Incense Burner

With side handles. Coated with a deep brown glaze flecked with metallic spots, known as iron rust. Ch'ien-lung period (1736-1795).

Height, 2 inches.

J. B. Clarke

470—Small Saucer

Mustard-yellow crackle glaze, edged with brown. Ch'ien-lung period (1736-1795).

Height, 4¾ inches.

Mrs. F. F. Thompson

20 00 471—Two Miniature Gourd-shaped Bottles

Fluted design, with gilt rims and cords; one lapis-lazuli blue, the other rose color. Chia Ch'ing period (1796-1820).

Height, 4 inches.

Osmond G. Smith

50 00 472—Miniature Coupe

Globular shape, semi-eggshell porcelain; coated with a brilliant white glaze. A chrysanthemum design is engraved in the paste and apparent when the cup is filled with a dark fluid. K'ang-hsi period (1662-1722).

Height, 2½ inches.

J B Clarke

27 50 473—Miniature Vase

Oviform. Enamelled with a monochrome glaze of camellia-leaf green. Ch'ien-lung period (1736-1795).

Height, 4½ inches.

Mrs Lincoln Douglass

27 50 474—Miniature Cup

Hard paste of the K'ang-hsi period, with an outside monochrome glaze of *sang-de-bœuf* color. K'ang-hsi period (1662-1722). Has carved teakwood stand.

Mrs H M MacDonell

20 00 475—Rouge Box

Square shape. Dragon in high relief on the cover; fire emblems and nebulæ around the sides in low relief. Lemon-yellow glaze. *Mark:* Seal of Ch'ien-lung in low relief underneath the base. Ch'ien-lung period (1736-1795).

Height, 2 inches.

Mrs Stowis Wells

50 00 476—Porcelain Ornament

Sacred elephant supporting a trumpet-shape vase. Coated with a brilliant white glaze.

Height, 3¾ inches.

J B Clarke

10 00 477—Small Bottle-shaped Vase

Enamelled with a *rose-soufflé* glaze. Tao-Kuang period (1821-1850).

Height, 5 inches.

Mrs W H Sands

19 50 478—Small Incense Burner

Semi-globular shape and scroll handles. Enamelled with an iron rust glaze of iridescent quality. Wood cover, surmounted by an ivory net-suke.

Height, 4 inches.

Mrs. F. F. Thompson.

15 [illegible] 479—Bottle-shaped Vase

Of interesting design. Enamelled with a powder-blue glaze over which is a faint decoration in gold.

Height, 6½ inches.

Mrs Ogden Mills

0 [illegible] 480—Miniature Beaker

Enamelled with a powder-blue glaze, over which is a decoration of gilding.

Height, 5½ inches.

J. B. Clarke

7 50 481—Small Oviform Vase

Enamelled with a mustard-yellow glaze, over which are splashes of brilliant green. Tao-Kuang period (1821-1850).

Height, 6¼ inches.

Yamanaka & Co

12 50 482—Small Incense Burner

Circular shape, with rudimentary handles. Coated with a thick glaze of tea color. Ch'ien-lung period (1736-1795).

Height, 2½ inches.

Mrs F.F. Thompson

15 [illegible] 483—Writer's Water Receptacle

In shape of a frog; showing a rich *flambé* coating in which the prevailing tone of olive is flecked with mottled tints of plum-color and *sang-de-bœuf*. Ch'ien-lung period (1736-1795). Carved stand.

Height, 2¾ inches.

Mrs. J. D. Smith

12 50 484—Bottle-shaped Vase

Coated with a yellow glaze, over which are splashes of vivid green. Has carved teakwood stand.

Height, 5 inches.

Mrs F.F. Thompson

22 50 485—Bottle-shaped Vase

Fluted design, with two tubular handles. Coated with a rice-color glaze, which is covered with a network of pink crackle. K'ang-hsi period (1662-1722).

Height, 5¼ inches.

Grace Rhoads.

15 00 486—Small Bottle-shaped Vase

Coated with deep blue glaze. Ch'ien-lung period (1736-1795).

Height, 5½ inches.

Mrs T. Thompson

22 50 487—Imperial Yellow Bowl

Semi-eggshell porcelain. Coated with an imperial yellow glaze of iridescent quality. *Mark: Ta Ming Wan Li nien chih* (apocryphal), within two blue rings. Ch'ien Lung period (1736-1795).

Diameter, 5 inches.

20 00 488—Small Celadon Vase Mrs N Carl Kedge

Graceful shape, with trumpet mouth. Covered with a rice-color crackle. Has carved wood stand. Ch'ien-lung period (1736-1795).

Height, 5¼ inches.

7 00 489—Small Bowl Mrs F. T. Thompson

Semi-eggshell porcelain. Five-clawed imperial dragons pursuing the jewel of omnipotence amid cloud forms and fire emblems, delicately engraved in the paste which is coated, outside, with a pale turquoise glaze. *Mark:* Seal of Tao-Kuang (1821-1850) in red. Tao-Kuang period (1821-1850). Has carved teakwood stand.

Height, 2¼ inches; diameter, 4¼ inches

2 00 490—Small Oviform Vase F. B. Clarke

Enamelled with a mustard-yellow glaze, which is minutely crackled throughout. Tao-Kuang period (1821-1850).

Height, 6 inches.

W. H Sands

491—Small Bottle-shaped Vase

Enamelled with a turquoise-blue glaze, over which are metallic spots. Tao-Kuang period (1821-1850).

Height, 5¾ inches.

Tracy Dows

492—Small Oviform Vase

Dense hard paste. Coated with a *café au lait* crackle glaze, leaving a white rim around the lip. Ch'ien-lung period (1736-1795).

Height, 5 inches.

Mrs. Dillingham

493—Small Bottle-shaped Vase

Globular body, with slender tubular neck. Covered with gray-pearl glaze, which is boldly crackled. Ch'ien-lung period (1736-1795).

Height, 5 inches.

1 25 W. H Sands

494—Small Incense Burner

With two rudimentary lion-head handles. Coated with a mottled glaze of deep violet. Ch'ien-lung period (1736-1795). Has carved stand and openwork cover.

Height, 2½ inches.

60 ☐ 495—Porcelain Bowl

Tracy Dows.

Coated inside and outside with a minutely crackled pale-green glaze. Brown rim. Ch'ien-lung period (1736-1795). Has carved stand.

Height, 2 inches; diameter, 4½ inches.

27 50 496—Small Oviform Vase

I. B. Clarke.

Coated with a minutely crackled glaze in mustard-yellow color. Tao-Kuang period (1821-1850).

Height, 5¾ inches.

25 ☐ 497—Porcelain Bowl

Mrs. F. F. Thompson

Thin clear white paste. The inner and outer surfaces invested with a monochrome glaze of violet color of lustrous quality. *Mark: Ta Ch'ing K'ang-hsi nien chih* within a double blue ring. K'ang-hsi period (1662-1722). Has carved stand.

Height, 2¼ inches; diameter 4¾ inches.

12 50 498—Small Oviform Vase

Mrs. Dillingham

Modelled after an ancient bronze vessel, with rudimentary ring handles. Invested with a smooth tea-color glaze. Has an incised square seal. Tao-Kuang period (1821-1850).

Height, 4¾ inches.

15 ☐ 499—Wine Cup

Mrs. Jesse Straus.

Thin porcelain. Covered with an intricate ornamentation of flowers pencilled in brilliant enamels on a ground of imperial yellow. *Mark: Ta Ch'ing T'ung Chih nien chih* (made in the reign of T'ung Chih of the great Ch'ing Dynasty). T'ung Chih period (1862-1874).

Height, 2½ inches; diameter, 3¾ inches.

7 50 500—Small Vase

Mrs. F. F. Thompson

Rose-colored ground, with scroll pattern, studded with conventional blossoms in enamel colors. *Mark:* A square seal of Ch'ien-lung (apocryphal). Tao-Kuang period (1821-1850).

Height, 4 inches.

10 ☐ 501—Brush Vase

Miss E. L. Morgan

In two white reserves are figure subjects in enamel colors. On a lapis-lazuli ground are isolated blossoms. *Mark:* Square seal of Chia Ch'ing. Chia Ch'ing period (1796-1820).

Height, 3¼ inches.

17 V.C. Mrs Jesse I. Straus

502—Four Wine Cups

A. Semi-eggshell. Parrots and blossoms in enamel colors.
B. Thin porcelain. Garden scenes and figures in brilliant enamel colors.
C. Thin porcelain. Decoration in low tones, with gilding.
D. Semi-eggshell porcelain. Dragon crest in brilliant green.

10 V.C. Mrs E. Iselin

503—Small Porcelain Tray

With waved edge. Chinese domestic scene in enamel colors and gilding. Chia Ch'ing period (1796-1820).

Length, 5 inches.

15 V.C. Mrs. Jesse I. Straus

504—Three Small Cups

A. Clear white hard paste, with a decoration in underglaze blue.
B. Thin hard paste; floral branches in blue and black.
C. Thin white hard paste; birds, flowers and butterflies in enamel colors.

12 V.C. 505—Two Small Saucers " " "

One, semi-eggshell, decorated in enamel colors with a misunderstood copy of an European antique subject, Venus and Pluto; the other, thin porcelain, with a Chinese pastoral scene in enamel colors and borders pencilled in gilding. Both Chia Ch'ing period (1796-1820).

Diameter, 4½ inches.

20 V.C. Mrs F. Warren Ayer

506—Quadrilateral Brush Holder

Domestic scenes and landscapes, painted in colors. Foot and interior enamelled in pale green. Ch'ien-lung period (1736-1795).

Height, 3 inches.

7 V.C. Mr. Bennet

507—Small Saucer

Aster design in yellow, rose and green enamels on alternated panels of black, yellow, turquoise and purple. The under border of black hawthorn decoration. K'ang-hsi period (1662-1722).

Diameter, 4½ inches.

7 V.C. Mrs. Cooper Hewitt

508—Small Globular Jar

White foliated reserves, containing figures and domestic scenes in fine enamel colors; on a green ground are conventional flowers. Base and interior show a pale green enamel. Tao-Kuang period (1821-1850).

Height, 2¼ inches.

509—Libation Cup

Formed by two bats and wave designs. Enamelled in coral-red and other colors, with a gilded decoration. Ch'ien-lung period (1736-1795).

Height, 2¼ inches.

510—Two Saucers

One decorated with a four-clawed dragon pursuing the jewel of omnipotence, the other with a domestic scene in brilliant enamel colors. Chia Ch'ing period (1796-1820).

Respectively, 4¾ and 5¼ inches in diameter.

511—Eggshell Saucer

With scalloped edge. Decorated in beautiful enamel colors of the *famille-rose*, with a rooster, a grasshopper, peonies and asters, elaborately pencilled. Yung-chêng period (1723-1735).

Diameter, 5 inches.

512—Saucer

Thin hard paste. Decorated in enamel colors with an European subject, and children playing marbles. Chia Ch'ing period (1821-1850).

Diameter, 5½ inches.

513—Miniature Cup and Saucer

Dentilated rim; decoration of men fishing, in enamel colors, and brocaded border designs in enamels and gilding. Chia Ch'ing period (1796-1820).

514—Two Small Cups and One Saucer

Pure white eggshell porcelain; lotus flower design delicately engraved in the paste. Chia Ch'ing period (1796-1820).

515—Two Small Cups and Saucers

One, eggshell porcelain, of lotus shape with butterflies and flowers pencilled in gold; the other with tree peonies painted in enamel colors of the *famille-rose*. Ch'ien-lung period (1736-1795).

516—Cup and Saucer

The former with handle. A Chinese domestic scene finely painted in brilliant enamel colors. Chia Ch'ing period (1796-1820).

517—Eggshell Cup and Saucer

Decorated with a tasteful floral design in delicate enamel colors. Yung-chêng period (1723-1735).

518—Pair Cups and Saucers

Eggshell porcelain. House, bridge, pagoda and rocks; the scene animated by groups of figures finely painted in brilliant enamel colors.

519—Covered Cup and Saucer

Semi-eggshell porcelain. Leaf and Buddha-hand shaped panels, filled with flowers and butterflies painted in brilliant enamel colors imposed upon a ground of deep rose. Ch'ien-lung period (1736-1795).

520—Small Eggshell Cup and Saucer

Decorated in enamel colors with a Dutch scene, copied from an European engraving. Chia Ch'ing period (1796-1820).

521—Small Cup and Saucer

Thin hard paste. Chinese domestic scene and delicate border design finely executed in enamel colors and gilding. Chia Ch'ing period (1796-1820).

522—Small Cup and Saucer

Semi-eggshell porcelain. Circular and foliated panels with floral and landscape design in red and gold on a ground of deep rose. Ch'ien-lung period (1736-1795).

523—Small Cup and Saucer

Eggshell porcelain. Rich floral decoration in enamel colors of the *famille-rose* in reserve panels and on a brown scroll ground; the saucer has emblems and flowers in colors to correspond. Chia Ch'ing period (1796-1820).

524—Eggshell Cup and Saucer

Decorated in enamel colors after an European drawing of a girl carrying a basket of peaches. Borders of leafy scroll designs in red and gold. Chia Ch'ing period (1796-1820).

E. H. Drew

525—Small Cup and Saucer

The motive of the decoration is the happy meeting of two friends who admire the landscape. The border design, which is pencilled in gold and low-toned enamels, consists of sceptre-head scrolls, dragon crests and a brocaded design. Ch'ien-lung period (1736-1795).

526—Small Cup and Saucer

Semi-eggshell porcelain. White reserves contain flowers painted in brilliant enamel colors and intercepted by an interlaced Y pattern of red and gold. Ch'ien-lung period (1736-1795).

W. R. Hearst

527—Small Cup and Saucer

Semi-eggshell porcelain. Decorated in enamel colors with an European figure subject and border designs pencilled in black and gold. Chia Ch'ing period (1796-1820).

528—Small Cup and Saucer

Thin white hard paste. Chinese garden and domestic scenes finely painted in enamel colors, enhanced by gilding. Delicately pencilled border designs. Chia Ch'ing period (1796-1820).

J. B. Clarke

529—*Famille-rose* Cup and Saucer

Semi-eggshell porcelain. Leaf-shaped white reserves contain peonies and other flowers framed by rich borders. Yung-chêng period (1723-1735).

C. Haviland

530—Eggshell Cup and Saucer

Flower-shaped, decorated with fishes and sea-plants in enamel colors and gilding. Chia Ch'ing period (1796-1820).

531—Cup and Saucer

White hard paste. Chinese garden and domestic scenes painted in brilliant enamel colors enhanced by gilding. Chia Ch'ing period (1796-1820).

Mrs. Cooper Hewitt

532—Six Small Cups and Saucers

Quatrefoil reserves contain flowers in enamel colors; the black ground is studded with detached flowers in various enamels. Ch'ien-lung period (1736-1795).

R E Moore

533—Two Rose-back Cups and Saucers

Semi-eggshell porcelain. Peonies and butterflies exquisitely painted in enamel colors of the *famille-rose*. The outer surfaces of the cups and the under borders of the saucers are invested with a beautiful rose-color glaze. Superb specimens of the Yung-chêng period (1723-1735).

Mrs Clarke

534—Covered Cup with Saucer

Fine white semi-eggshell porcelain, elaborately decorated with floral scrolls and sceptre-head borders in enamel colors of *famille-rose*. *Mark: Ta Ch'ing Yung-chêng nien chih* within a double ring. Yung-chêng period (1723-1735).

Mrs Stevens Wells

535—Globular-shaped Teapot

With lion handles. Four circular floral medallions in vivid rose, blue and yellow, raised in low relief, framed by a yellow border on a rose ground. The handles are modeled as lions, the tail of one forming the spout. Ch'ien-lung period (1736-1795).

Height, 3½ inches.

Mrs F. F. Thompson

536—Oviform Teapot

Two rose-colored panels raised and pierced, and green and red floral scrolls in low relief on a rose fish-roe ground. A border of deep rose, blue and yellow opaque enamels around the base. Ch'ien-lung period (1736-1795).

Height, 4¾ inches.

Mrs C. Hewitt

537—Oviform Teapot

Raised floral decoration in rose, green and violet enamels on a white ground. Handle and spout are tinted with aubergine. Ch'ien-lung period (1736-1795).

Height, 4½ inches.

R. E. Moore

538—Globular Teapot

Circular and foliated panels, with flowers in delicate enamels on a ground of brown and gold Y pattern. Ch'ien-lung period (1736-1795).

Height, 4¼ inches.

Mrs. F. F. Thompson

539—Globular Teapot

Floral scrolls, emblems and objects of art in delicate black, red and gold. Yung-chêng period (1723-1735).

Height, 4¾ inches.

W. R. Hearst

540—Covered Bowl

Of eggshell porcelain. Decorated to match the preceding teapot.

Diameter, 4½ inches.

Mrs. S. Wood

541—Globular Teapot

Two large panels with domestic scenes and smaller panels of various shapes containing landscapes and bamboo designs on a floral scroll-ground in gold. Chia Ch'ing period (1796-1820).

Height, 4¾ inches.

Jos. Hamerschlag

542—Globular Teapot

Parrots, butterflies and flowers painted in brilliant enamel colors, and enriched by gilding. Chia Ch'ing period (1796-1820).

Height, 4½ inches.

Mrs. F. F. Thompson

543—Globular Teapot

Foliated panels containing domestic scenes painted in enamel colors. Floral borders and sprays of flowers in *bleu de nankin* and gilding. Yung-chêng period (1723-1735).

Height, 6¼ inches.

" " " "

544—Globular Teapot

With handles and spout modeled as lions, enameled in red, green and blue. The body has pierced panels containing flowers. A rich floral border with floral scrolls around the shoulder. Tao-Kuang period (1821-1850).

Height, 5 inches.

" " " "

545—Globular Teapot

Leaf-shaped white reserves, containing flowers in red and gold on a ground of gold-brown. Ch'ien-lung period (1736-1795).

Height, 5 inches.

Mrs. W. Earl Dodge

546—Small Bowl

Coral-red glaze, with scroll work in gold and four circular reserves filled with monochrome landscapes. *Mark:* Ch'ien-lung seal. (Apocryphal.)

Diameter, 4¼ inches.

Mrs. H. McDonald.

547—Bowl

Imperial yellow glaze, with symbolical bats in reserve in coral-red. *Mark:* A peach and a bat. Ch'ien-lung period (1736-1795).

Diameter, 4¾ inches.

548—Imperial Bowl

So-called Pekin ware. Rose-color enamel ground, which is etched in delicate lines and covered with flowers and leaf scrolls in enamel colors. In four circular reserve panels are emblems and objects of art artistically executed in enamel colors and gilding. On the inner surface are various emblems and conventional designs in underglaze blue. *Mark:* Square blue seal of Tao-Kuang. Tao-Kuang period (1821-1850).

Diameter, 6 inches.

549—Imperial Bowl

So-called Pekin ware. Lemon-yellow ground, which is etched in delicate lines and covered with branches of peach fruit and the swastika symbol in enamel colors. In four circular reserve panels are flowering shrubs exquisitely painted in enamels. On the inner surface, pencilled in underglaze blue, are flowers and emblems. *Mark:* Square blue seal of Tao-Kuang. Tao-Kuang period (1821-1850).

Diameter, 6 inches.

550—Imperial Bowl

So-called Pekin ware. Rose-color ground, which is etched in delicate lines and covered with floral scrolls of enamel colors. In four circular reserve panels are flowering shrubs and peaches and pomegranates finely painted in enamel colors. On the inner surface are floral branches and emblems in underglaze blue. *Mark:* Square blue seal of Tao-Kuang. Tao-Kuang period (1821-1850).

Diameter, 6 inches.

551—Imperial Bowl

So-called Pekin ware, with orange-yellow etched ground, covered with fungus and floral scrolls in enamel colors. Four circular reserve panels containing the flowers of the four seasons finely executed. On the inner surface a decoration in underglaze blue. *Mark:* Square seal of Tao-Kuang. Tao-Kuang period (1821-1850).

Diameter, 6 inches.

552—Imperial Bowl

So-called Pekin ware. Rose-pink etched ground, covered with flowers and leaf scrolls in enamel colors. In four circular reserve panels flowering shrubs, trees and other designs delicately painted. On the inner surface landscapes and flowering shrubs in underglaze blue. *Mark:* Square blue seal of Tao-Kuang. Tao-Kuang period (1821-1850).

Diameter, 6 inches.

553—Two Imperial Bowls

So-called Pekin ware. Etched blue ground, covered with cloud forms in enamels. In four circular reserve panels legendary subjects and landscapes painted in brilliant enamel colors. Interior decoration in underglaze blue of a legendary subject and cloud forms. *Mark:* Square blue seal of Tao-Kuang. Tao-Kuang period (1821-1850).

Diameter, 6 inches.

554—Imperial Bowl

So-called Pekin ware. Lavender-color etched ground, covered with flowers and leaf scrolls in enamel colors. Four circular reserve panels containing flowering shrubs finely executed in colors. On the inner surface a decoration in underglaze blue. *Mark:* Square blue seal of Tao-Kuang. Tao-Kuang period (1821-1850).

Diameter, 6 inches.

555—Imperial Bowl

So-called Pekin ware. Rose-color etched ground, over which is a decoration of conventional flowers and leaf scrolls in enamel colors. Four circular reserve panels contain delicately painted landscape and river views. *Mark:* Square blue seal of Tao-Kuang. Tao-Kuang period (1821-1850).

Diameter, 6 inches.

556—Bowl

Floral decoration in brilliant enamel colors on coral-red ground. *Mark: Ta Ming Chêng-hua nien chih,* but it is of modern origin, perhaps Japanese.

Diameter, 5¼ inches.

557—Bowl

Conventional flowers in brilliant enamel colors, and rose-colored reserves with script characters upon an imperial yellow ground. *Mark: Ch-ien-lung nien chih.* Ch'ien-lung period (1736-1795).

Diameter, 6¼ inches.

558—Bowl

Conventional flowers and scrolls in green, pink, coral-red and blue enamels on a ground of imperial yellow. *Mark:* Square blue seal of Ch'ien-lung. Ch'ien-lung period (1736-1795).

Diameter, 6¾ inches.

559—Bowl

Phœnixes and imperial five-clawed dragons pursuing the jewel of omnipotence; inside, on the bottom, another dragon; all pencilled in vivid enamels. *Mark:* Square blue seal of Ch'ien-lung. Ch'ien-lung period (1736-1795).

Diameter, 6 inches.

560—Bowl

Decorated with the theme known as *Shi tzu k'un hsiu chin,* "lions sporting with brocaded balls," painted in green, red and yellow enamels and underglaze blue. Carved stand in shape of an inverted lotus. *Mark: Ta Ming Ch'êng-hua nien chih* (apocryphal). Ch'ien-lung period (1736-1795).

Diameter, 5¼ inches.

561—Bowl

With waved and gilt rim. Decorated on one side with an island connected by bridges with the opposite shores, pencilled in delicate enamels, and on the other with a beautifully written inscription. *Mark: Chia Ch'ing nien chih* (seal character). Chia Ch'ing period (1796-1820).

Diameter, 6¾ inches.

562—Large Deep Bowl

Decorated in brilliant enamels with a scene depicting two bearded men, perhaps Taoist genii, followed by playing boys. Inside on the bottom a seated man. *Mark:* A sacred fungus within two rings in underglaze blue. K'ang-hsi period (1662-1722).

Diameter, 7¾ inches.

563—Large Bowl

Painted in green, aubergine, yellow, red and black enamels with an episode apparently taken from a novel. Ladies sitting on a veranda, courted by a young cavalier, on one side; on the other, a young mandarin who is about to send a flower by a messenger to his sweetheart. On the bottom, inside, is a figure of a sleeping scholar. K'ang-hsi period (1662-1722).

Diameter, 9 inches.

564—Large Bowl

Flower-shaped, with scalloped edge. Charming decoration in rose-colored enamel of peaches and bats, emblems of longevity and happiness. Tall teakwood stand. *Mark:* Square seal of Yung-chêng in blue under the glaze. Yung-chêng period (1723-1735).

Diameter, 8½ inches.

565—Eggshell Plate

Birds and flowering plants beautifully painted in brilliant enamel colors. Yung-chêng period (1723-1735).

Diameter, 8 inches.

566—Plate

With waved edge. Isolated blossoms and branches in green, yellow, rose and red enamels on a ground of minute brown crackle. Four red bats on the outer rim. Ch'ien-lung period (1736-1795).

Diameter, 7½ inches.

567—Plate

With brown rim. Tree peonies, bird of paradise and blossoms painted in brilliant enamel colors. Chia Ch'ing period (1796-1820).

Diameter, 8½ inches.

568—Deep Plate

Thin porcelain. Foliated medallion filled with flowers and birds and framed by a broad border, the whole decoration painted in brilliant enamel colors and gilding. Tao-Kuang period (1821-1850).

Diameter, 8 inches.

569—Plate

The central medallion shows a masquerader in European costume and a landscape copied from an European subject and painted in brilliant enamel colors. Border of floral sprays. Chia Ch'ing period (1796-1820).

Diameter, 8¾ inches.

570—*Famille-rose* Plate

Tree peonies, poppies and butterflies painted in brilliant enamel colors and surrounded by harmonious borders. Chia Ch'ing period (1796-1820).

Diameter, 9 inches.

571—Plate

In the centre, executed in enamel colors and gilding, are four richly robed figures of men assembled in a garden, framed by a border of fishes and birds. Nineteenth Century.

Diameter, 9 inches.

572—Deep Plate

Semi-eggshell porcelain. Closely woven decoration of flowers and blossoms in enamel colors upon a brown scroll ground. Chia Ch'ing period (1796-1820).

Diameter, 8 inches.

573—Plate

Semi-eggshell porcelain. Sprays of flowers around rim; in centre a medallion depicting a garden scene, with a boy picking blossoming sprays from a tree for his mother, painted in bright enamel colors. Chia Ch'ing period (1796-1820).

Diameter, 8 inches.

574—Deep Plate

Semi-eggshell porcelain. Decoration of flowers and birds painted in enamel colors of *famille-rose*. Chia Ch'ing period (1796-1820).

Diameter, 8¼ inches.

575—Eggshell Plate

Four borders of green diaper, golden flowers, pink diaper and blue Y pattern framing a domestic scene showing a mother with her children richly dressed and surrounded by the usual objects of Chinese luxury. The decoration is beautifully executed in enamel colors and gilding. Yung-chêng period (1723-1735), or early Ch'ien-lung period (1736-1795).

Diameter, 8¼ inches.

576—Eggshell Deep Plate

Finely painted decoration, consisting of three borders of blue, rose and green diaper, the inner containing white reserves filled with peonies; in the centre a domestic scene, a richly attired lady sitting close to a brown flower vase, instructing her two children who are similarly richly dressed. Yung-chêng period (1723-1735), or early Ch'ien-lung period (1736-1795).

Diameter, 8 inches.

577—Eggshell Deep Plate

Decorated in enamel colors of the *famille-verte*. In the centre a happy meeting of two friends who admire from a bridge the mountainous landscape. A rich rose and gold diaper and Y pattern border serves as a frame. Ch'ien-lung period (1736-1795).

Diameter, 7¾ inches.

578—Rose-back Eggshell Plate

Beautifully painted decoration in enamel colors of the *famille-rose* upon a brilliant white ground. Yung-chêng period (1723-1735).

Diameter, 8 *inches.*

579—Rose-back Eggshell Plate

The decoration, which is artistically painted in fine enamel colors, consists of an old bearded man assisted by a boy, surrounded by vases, fruits, books and other objects of luxury and utility. The under border is of deep rose color. Yung-chêng period (1723-1735), or early Ch'ien-lung period (1736-1795).

Diameter, 8 *inches.*

580—Rose-back Plate

Decorated in centre with a river view, sailboats and bridge, painted in bright enamel colors and surrounded by a harmonious border of diaper and floral pattern; under border of rose-pink and *soufflé* glaze. Chia Ch'ing period (1796-1820).

Diameter, 8 *inches.*

581—Rose-back Eggshell Plate

Two borders in black and gold, the one a Greek fret band, the other flowers and leafage; in the centre a lady with two children, all dressed in rich brocades, surrounded by various objects of luxury. The entire decoration artistically executed in fine enamel colors and gilding. The under border of *rose-soufflé* glaze. Yung-chêng period (1723-1735), or early Ch'ien-lung period (1736-1795).

Diameter, 8 *inches.*

582—Large Deep Plate

Yellow border interrupted by reserves of various shapes containing landscapes and flowers; in centre a domestic scene; all pencilled in rich enamels. Chia Ch'ing period (1796-1820).

Diameter, 9½ *inches.*

583—Large Plate

Decorated in brilliant enamel colors with ladies sitting under an arbor (apparently a misunderstood copy of an European drawing). The green border of diamond pattern has twelve white reserves, containing flowers, fruits and insects. Chia Ch'ing period (1796-1820).

Diameter, 10 *inches.*

584—Powder-blue Plate

Thin hard paste, of deep form. Decorated with five white reserves of various shapes containing flowers painted with overglaze enamels of the *famille verte* style, and imposed upon a ground of powder-blue. On the under border are sprays of flowers in green and red. *Mark:* A conch-shell in underglaze blue, within a double ring. K'ang-hsi period (1662-1722).

Diameter, 8¾ inches.

585—Wall Flower Vase

With rudimentary tiger-head handles. Coral-red ground with gold scrolls; white reserves containing landscape and flowers painted in enamel colors. *Mark:* A square red seal.

Height, 7 inches.

586—Porcelain Paper Weight

A dragon upon a leaf. Enamelled in green, red, yellow and purple. K'ang-hsi period (1662-1722).

Length, 5½ inches.

587—Small Tripod Incense Burner

With rudimentary tiger-head ring handles. Decorated with two imperial five-clawed dragons fighting for the jewel of omnipotence, in lustrous green on a ground of imperial yellow. Carved stand and openwork cover with jade ornaments. Ch'ien-lung period (1736-1795).

Height, 2¼ inches.

588—Pair Wall Vases

Bottle-shaped, with dragon handles. So-called Pekin ware. The ground is a yellow enamel with an engraved scroll pattern upon which a design of conventional flowers and scrolls is displayed. In centre a white reserve containing a beautifully written inscription or poem. *Mark:* (Pencilled in gold) seal of Ch'ien-lung (apocryphal). Tao-Kuang period (1821-1850).

Height, 7½ inches.

589—Tripod Incense Burner

With two lion-shaped handles and cover with lion ornaments. The decoration is fashioned after an old bronze. A Greek fret band around the body and archaic scrolls are in green, blue and iron-red enamels on a ground of orange-yellow. Carved stand in shape of a leaf. *Mark: Chia Ch'ing nien chih.* Chia Ch'ing period (1796-1820).

Height, 5¼ inches.

590—Hexagonal Tea Jar with Cover

The six sides are irregularly perforated in a honeycomb pattern and framed by a floral border in rose, blue and yellow enamels. The cover shows flowers and leaves in openwork, handsomely colored. Mounted in French gilt brass. Ch'ien-lung period (1736-1795).

Height, 5½ *inches.*

591—Vase

Globular body, with short neck and spreading mouth. Three openwork medallions, with delicately colored flowers; coral-red ground, over which are floral scrolls pencilled in gold. Mouth invested inside with pale green enamel. Ch'ien-lung period (1736-1795).

Height, 5½ *inches.*

592—Triple Gourd-shaped Vase

Fine powder-blue glaze, decorated with white reserves containing flowering twigs and pomegranates in green and red enamels; a border in gold around the base of each gourd and around the rim. K'ang-hsi period (1662-1722).

Height, 9 *inches.*

593—Two Pear-shaped Vases

With bulbous collars. White reserves of various shapes, outlined in gold, containing emblems and flowers in brilliant enamels on light powder-blue ground. Of the floral arabesques in gold sketched upon the ground, only slight traces are left. K'ang-hsi period (1662-1722).

Height, 8 *inches.*

594—Figurine

Richly attired women holding a vase, on a square-shaped pedestal. Chia Ch'ing period (1796-1820).

Height, 11 *inches.*

595—Figurine

Reclining figure of a woman, decorated in enamel colors and gilding. Mounted in French gilt brass.

Length, 8 *inches.*

596—Vase

Double-fish shape. Enamelled with two shades of green. Ch'ien-lung period (1736-1795).

Height, 7½ *inches.*

597—Bottle-shaped Vase

Fine white porcelain with decoration of palmettes, filled with a floral design and isolated blossoms in centre, around the shoulder a *ju-i* head and geometrical band, surmounted by a border of sweet-flag leaves, all in transparent five-color enamels. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 8 inches.

598—Rose Water Bottle

Cylindrical shape, with gilt metal mountings, and stopper attached by chain to the neck; the metal work of gilt Chinese bronze. Decorated with sprays of flowers in green, red, yellow and purple enamels. K'ang-hsi period (1662-1722).

Height, 7¾ inches.

599—Tripod Incense Burner

Decoration of a landscape with pavilions, the happy meeting of two friends and other designs in brilliant enamels. Carved openwork stand and cover, the latter with cornelian ornament. *Mark:* Chêng-hua (apocryphal). Chia Ch'ing period (1796-1820).

Height, 4¾ inches.

600—Oviform Vase

Glazed to resemble agate. In two reserve upright panels is a decoration painted in bright enamel colors. Chia Ch'ing period (1796-1820).

Height, 7½ inches.

601—Oviform Vase

Known as the Mandarin jar. Profusely decorated in rich enamel colors and underglaze blue with figure subjects in panels, and rich floral design on a ground of gold tracery. Nineteenth Century.

Height, 7¾ inches.

602—Pilgrim Bottle Vase

With bulbous neck and rudimentary ring handles. Ornamented in relief with a basket pattern and beautifully decorated within square panels with peonies in *rouge-de-fer* and leaf scrolls in underglaze blue. Yung-chêng period (1723-1735).

Height, 7 inches.

603—Wine Bottle

Globular body with trumpet neck and short spout. Decorated in coral-red gilding and bright enamel colors. Around the body ladies in a

garden and a musician playing koto. Around the shoulder a rose swastika border interrupted by reserves containing emblems, and a narrow *ju-i* head border. On the neck sprays of flowers. Ch'ien-lung period (1736-1795).

Height, 6½ inches.

175.00 Mrs Cooper Hewitt.

604—Wine Bottle

Globular body, with trumpet-shaped neck and short spout. Decorated in enamel colors of the *famille-rose* with floral sprays, cocks and a band of sceptre-head scrolls. Yung-chêng period (1723-1735).

Height, 6¾ inches.

40.00 Mrs Fisher

605—Bottle-shaped Vase

Graceful form. Decoration of tree peonies and other flowers emerging from rocks finely painted in delicate enamel colors and underglaze blue. Some of the flowers and leaves are outlined in gold. Yung-chêng period (1723-1735).

Height, 10 inches.

Mrs. S. Woods

606—Oviform Jar

Fine white porcelain, profusely decorated in brilliant enamel colors with conventional designs of single flowers and crests. A very interesting specimen of the period. *Mark:* Square blue seal of Ch'ien-lung. Ch'ien-lung period (1736-1795).

Height, 8¾ inches.

C. G. Smith.

607—Flat Bottle-shaped Vase

With sceptre-head outline. Two gilt handles on neck. The obverse and reverse encircled by blue *ju-i* head scrolls, forming foliated panels which are profusely decorated with a "hua" and the swastika symbol, surrounded by conventional lotus and leafy scrolls; all artistically executed in rich enamel colors. *Mark:* Square seal of Ch'ien-lung. Ch'ien-lung period (1736-1795).

Height, 10 inches.

60.00 W. Roberts

608—Cylindrical Jar

Decorated with a scene depicting the evolutions of a troupe of tight rope dancers and other acrobats painted in enamel colors of the *famille verte.* Has carved openwork cover. K'ang-hsi period (1662-1722).

Height, 7¼ inches.

609—Bottle-shaped Vase

Oviform body, with tall slender neck. Decorated with the *po-ku* (the Hundred Antiques) in brilliant five-color enamels. K'ang-hsi period (1662-1722).

Height, 8¾ *inches.*

610—Pair Quadrilateral Arrow Receptacles

Mounted in square porcelain stands. The receptacles are decorated with jardinières of flowers and emblems in enamel colors of the *famille verte*, above which, worked in salient relief, are delicately colored lizards holding branches of the sacred fungus. A floral border encircles the mouth. The stands, pierced on the sides, have a geometrical and floral ornament painted in five-color enamels. K'ang-hsi period (1662-1722).

Height, 10 *inches.*

611—Pear-shaped Vase

Of graceful form. Fine white porcelain, with traces of gold on the narrow collars of the neck and around the lip. The body is decorated in brilliant enamel colors, with a scene depicting Taoist genii and attendants, a dignitary and lady attendants assembled in a garden. Yung-chêng period (1723-1735).

Height, 13 *inches.*

612—Bottle-shaped Vase

Coated with a variegated glaze to resemble veins of marble. Tao-Kuang period (1821-1850).

Height, 9¼ *inches.*

613—Unique Pilgrim Bottle Vase

With silver mounts and stopper, the latter surmounted by a porcelain kylin. The obverse and reverse panels are decorated with phœnixes and cloud forms finely painted in five-color enamels. The edge and base are of yellow and green ground, decorated with flowers of the sacred lotus and emblems painted in low tones of green and purple. K'ang-hsi period (1662-1722).

Height, 10 *inches.*

614—Pair Hexagonal Bottle-shaped Vases

With tall, slender necks and spreading mouths. Profusely decorated in enamel colors of the *famille verte* with literary ladies, emblems, landscapes and other designs in foliated panels and borders of various ornament. K'ang-hsi period (1662-1722).

Height, 12 *inches.*

615—Eggshell Vase

Known as a Mandarin vase. Oviform; decorated in brilliant enamel colors which are enhanced by gilding, with panels depicting Chinese domestic scenes, landscapes and other designs. The ground, which is of green glaze, is marked with lines to resemble cracking ice and covered with detached blossoms in rose-pink. Tao-Kuang period (1821-1850).

Height, 10 *inches.*

616—Double-gourd Bottle

Pure white hard paste, with a pear-skin surface. *Soufflé* glaze; the lower lobe divided by incised lines into fourteen panels, which are decorated with designs of conventional peonies and leaf scrolls in red, green and purple alternately; the upper bulb shows waves and the sacred fungus emerging from rocks, and *Shou* characters surrounded by flying bats, symbols of longevity and happiness. *Mark: Ta Ch'ing Yung-chêng nien chih.* Yung-chêng period (1723-1735).

Height, 11¾ *inches.*

617—*Famille-rose* Jar

Oviform, with spreading base and broad mouth. In two reserve panels of pomegranate-shape are tree peonies and branches painted in pink, white and green enamels. The ground, which is of very dark green, is studded with various flowers in low tones, in enamel colors, and a leaf-scroll pattern in a lighter shade of green. Round the mouth is a collar of engraved silver, probably of European workmanship. K'ang-hsi period (1662-1722).

Height, 8½ *inches.*

618—Garniture of Three Vases

Flat oviform, with handles in the shape of branches with leaves and flowers modeled in high relief which spread over the whole body and encircle panels of oblong shape that contain Chinese domestic scenes and other subjects painted in brilliant enamel colors, enhanced by gilding. Chia Ch'ing period (1796-1820).

Height, 15¾ *inches.*

619—Covered Jar

Graceful oviform, with short neck and spreading base. Richly decorated in brilliant enamel colors of the *famille-rose* with flowers, emblems and various objects of luxury and utility. Yung-chêng period (1723-1735).

Height, 12¼ *inches.*

620—Garniture of Five Pieces

Consisting of three covered jars and two vases with scroll handles. Decorated with the enamel colors of the *famille verte*, showing large panels with mythological monsters, rocks, aquatic birds and flowers. K'ang-hsi period (1662-1722).

Height of jars, 12¼ inches.
Height of vases, 11¾ inches.

621—Large Oviform Vase

Clear white sonorous porcelain of pear-skin surface. Beautifully decorated in low tones of enamel colors with conventional designs of bats, orchids, scrolls and Buddhistic emblems. Around shoulder, neck and rim are borders of sceptre heads, gadroons and Greek fret painted in harmonious colors. Yung-chêng period (1723-1735), or Ch'ien-lung period (1736-1795).

Height, 12 inches.

622—Pair Vases

Flat oviform, with dragon handles. Two rows of panels, raised in low relief, are decorated with figure subjects in Canton style and imposed upon a ground of incised basket design, over which are floral sprays in enamel colors. Chia Ch'ing period (1796-1820).

Height, 12½ inches.

623—Pair Tall Hexagonal Jars

With covers. Around the body upright panels decorated in brilliant enamel colors with Chinese domestic scenes. Around the neck landscape medallions in coral-red, and on the ground of stipple green flowers in gold. The covers are surmounted by figures of lions. Chia Ch'ing period (1796-1820).

Height, 16 inches.

624—Pair Hexagonal Vases

To correspond with the preceding, but smaller in size.

Height, 10 inches.

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625—Bottle-shaped Vase

Globular body, with tall tubular neck. Decorated in underglaze blue, brown and *rouge-de-fer*, with five-clawed dragon and phœnix contending for the jewel of omnipotence, amidst cloud forms and fire emblems. Ch'ien-lung period (1736-1795).

Height, 12½ inches.

626—Bottle-shaped Vase

With tall neck and overhanging lip. Decorated in bright enamel colors with Taoist genii with their acolytes playing chess, writing and at other pursuits; the broad lip is decorated with a red and gold *ju-i* head border. Chia Ch'ing period (1796-1820).

Height, 12 inches.

627—Tall Hexagonal Vase

With original cover and porcelain stand. Six upright panels of pierced honeycomb pattern, coated with a rose-colored glaze and ornamented in relief with vases of flowers which are decorated with figure subjects in delicate enamel colors. The edges are of coral-red, with leaf scrolls in gilding, and the neck is panelled with vase-shaped ornaments and decorated. Ch'ien-lung period (1736-1795).

Height, 20 inches.

628—Bottle-shaped Vase

Globular body, with tall tubular neck. Decorated with lions sporting with brocaded balls and harmonious border designs in underglaze blue and *rouge-de-cuivre*. *Mark:* Seal of Ch'ien-lung in blue. Ch'ien-lung period (1736-1795).

Height, 14 inches.

629—Oviform Vase

With short neck and broad mouth. On a ground of deep blue are large peonies and buds, with white outlines worked in relief in the paste, painted in blue and *rouge-de-fer*. Ch'ien-lung period (1736-1795).

Height, 15½ inches.

630—Imperial Yellow Vase

Of graceful pear-shape. Thin sonorous porcelain. It is invested with an imperial yellow glaze of opaque quality and profusely decorated with sprays of orchids and other flowers, flying bats and cloud forms, etched in the paste and enamelled in brilliant green. Around the shoulder and foot are bands of sceptre-head scrolls and gadroons. Encircling the neck is a broad band of palmettes. *Mark:* Yung-chêng seal in blue within two blue rings. Yung-chêng period (1723-1735).

Height, 16½ inches.

631—Pear-shaped Vase

With tall, slender tubular neck and spreading mouth. Coated with a coral-red glaze of fine quality, applied so as to leave two foliated re-

serves, containing flowers, birds and butterflies beautifully painted in green, red and aubergine enamels. Yung-chêng period (1723-1735).

Height, 13¾ *inches.*

632—Large Oviform Jar

With original hat-shape cover. Invested with a powder-blue glaze of fine quality and decorated with reserves in various shapes containing emblems, a lotus pond with cranes, the "happy meeting," animals and flowers, painted in underglaze blue and overglaze red, green and yellow with occasional touches of gold. The blue ground is overlaid with floral ornament in gold. K'ang-hsi period (1662-1722).

Height, 19 *inches.*

633—Pair Quadrilateral Vases with Covers

Decorated in *bleu de nankin*, with panels containing landscape and figure subjects. On a shark-skin ground are detached blossoms, floral sprays and the symbolical bats in relief in gold. On the neck are two lizard handles and the covers are surmounted by lion ornaments.

Height, 16½ *inches.*

634—Large *Famille-verte* Plate

In the centre an elaborately drawn basket of flowers painted in brilliant enamel colors; around the rim is a border showing various ornaments. *Mark:* A leaf within two rings. K'ang-hsi period (1662-1722).

Diameter, 13½ *inches.*

635—Large Plate

Entirely covered with a conventional design of birds and flowers painted in brilliant enamel colors on a white ground. Yung-chêng period (1723-1735).

Diameter, 15 *inches.*

636—Large Bowl

Festivals and domestic scenes with a profuse detail of figures, animals and landscape: emblems and floral decoration in the spaces between, painted in brilliant enamel colors on the inner and outer surface. Nineteenth Century.

Height, 6 *inches; diameter,* 14¾ *inches.*

637—*Famille-verte* Vase

Oviform, with tubular neck and spreading base. The stipple-green ground is studded with blossoms, emblems and butterflies painted in fine tones. In white reserves of various shapes are landscapes, fabulous

animals, the Hundred Antiques and flowers beautifully painted in enamel colors of the *famille verte*. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 17¼ *inches.*

J. B. Clarke.

200 or 638—Club-shaped Vase

Of the *famille verte*. The decoration around the body, which is artistically executed in enamel colors of the K'ang-hsi *famille verte*, represents a gathering of warriors and dignitaries, a number of them displaying feats of strength and valor. The borders of drapery, brocade and other designs are painted in harmonious low tones. K'ang-hsi period (1662-1722).

Height, 18 *inches.*

W. W. Seaman (agt).

160 or 639—Pair *Famille-verte* Vases

Club-shaped. Painted in brilliant enamel colors, with figure subjects and landscapes; the one depicts the appearance of one of the female genii to an assemblage of men and women; the companion vase shows a charmingly drawn court scene. Around shoulders and mouth are rich borders, intercepted by white reserves, containing emblems. K'ang-hsi period (1662-1722).

Height, 18¼ *inches.*

Mr Lauther.

425 or 640—Club-shaped Vase

The decoration depicting *Cheou-lao*, the god of longevity, with the fruit of the fabulous peach-tree "fantao" in his hand, leaning upon a staff, and two other gods, accompanied by boy acolytes, painted in green enamel colors of the K'ang-hsi *famille verte*. K'ang-hsi period (1662-1722).

Height, 18¼ *inches.*

Mr Fisher

275 or 641—*Famille-verte* Club-shaped Vase

Decorated with a court scene and a fine landscape with balustrades, palms and rocks, in green, red, yellow and purple enamel colors, and a brilliant underglaze blue, giving the vase a special character. K'ang-hsi period (1662-1722).

Height, 18¾ *inches.*

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175 or 642—*Famille-verte* Vase

Inverted pear-shape, with spreading base and tubular neck. Elaborately decorated in the fine enamel colors of the K'ang-hsi *famille verte*

with a festive scene which depicts the emperor and other dignitaries seated at tables laden with refreshments, and receiving a general and numerous warriors, who are clad in full armor; no doubt a historical subject. K'ang-hsi period (1662-1722).

Height, 18¼ *inches.*

F. B. Clarke

643—*Famille-verte* Vase

Inverted pear-shape, with tubular neck and spreading base, beautifully decorated in brilliant enamel colors with a scene depicting a boating party; the empress and attendants, numerous dignitaries and other figures on a bridge on the banks of a river; rocky cliffs and landscape. K'ang-hsi period (1662-1722).

Height, 17½ *inches.*

C. Haviland

644—*Famille-verte* Club-shaped Vase

Reserves of various shapes containing birds, crabs, flowers, emblems and landscapes, enamelled in green, yellow, purple, red and black, the typical five colors, on a ground formed by an intricately woven design of conventional chrysanthemums and scrolls, in coral-red and yellow and two shades of green. Around the shoulder is a band of dragon, lotus and leaf scrolls in yellow, purple, coral-red and green, and encircling neck is a harmonious decoration. K'ang-hsi period (1662-1722).

Height, 18¾ *inches.*

A. T. Leckler

645—*Famille-verte* Club-shaped Vase

Pure white hard paste, embellished with a charming decoration of lady musicians in elaborate costumes assembled in a garden. Beautifully painted in enamel colors of the best period of the K'ang-hsi *famille verte.* Above the brocaded border around the shoulder a no less charming design of boys at play. K'ang-hsi period (1662-1722).

Height, 18¼ *inches.*

John R. Kenis.

646—*Famille-verte* Vase

Graceful oviform, with short tubular neck. Elaborately embellished by a spirited battle scene of mounted warriors in the presence of the emperor, artistically executed in brilliant five-color enamels. A band around the shoulder and the decoration on the neck depict the "Hundred Antiques" and the "Eight Precious Things." Four isolated butterflies are painted on the inner rim. K'ang-hsi period (1662-1722).

Height, 18¼ *inches.*

647—*Famille-verte* Club-shaped Vase

Pure white sonorous porcelain, profusely and artistically decorated in brilliant five-color enamels with an interesting court scene showing the emperor surrounded by numerous female beauties and their attendants richly costumed. The shoulder is encircled by a band of brocade pattern, interrupted by red and green chrysanthemums within reserves; above, around the cylindrical neck, is a charming landscape view. K'ang-hsi period (1662-1722).

Height, 18¾ *inches.*

648—*Famille-verte* Vase

Tall oviform, with tall trumpet neck. Painted in brilliant enamel colors of green, purple, yellow, red and black, with a figure subject representing an emperor, dignitaries and children, domestic scenes and a garden landscape. A garden scene with boys at play embellishes the neck and around the shoulder is a band of diaper pattern, intercepted by reserves containing crustaceans. K'ang-hsi period (1662-1722).

Height, 18¼ *inches.*

649—Two Beaker-shaped Vases

The decoration, executed in brilliant five-color enamels, is arranged around the body and the neck, and depicts the motive known in China as "Wa Wa" groups of boys playing various games. Encircling the foot is a broad band of gadroons. *Mark:* A double ring. K'ang-hsi period (1662-1722).

Height, 18 *inches.*

650—*Famille-verte* Vase

Inverted pear-shape, with tubular neck and spreading base, known as *Wu T'ing*, "military vase." Decorated in brilliant enamel colors of the *famille verte*, with a scene depicting an emperor receiving an ambassador and his military escort. On the reverse are trees and rocks in brilliant tones of green, purple and underglaze blue. *Mark:* The sacred fungus within a double ring. K'ang-hsi period (1662-1722).

Height, 18¼ *inches.*

651—Quadrilateral Vase

With trumpet-shaped neck. Elaborately decorated in brilliant enamel colors of the *famille verte*. The dotted green background is studded with red peonies and conventional butterflies in finely combined colors; while reserves of various shapes are embellished with landscapes, birds, fabulous monsters and flowers of the four seasons. *Mark:* A leaf with fillets. K'ang-hsi period (1662-1722).

Height, 19½ *inches.*

652—Quadrilateral Vase

With trumpet-shaped neck. Profusely and artistically decorated with spirited battle scenes and episodes of court life, one of them showing a young girl who amuses herself by swinging in a garden, while two ladies observe her from a veranda. In reserve panels on neck are landscapes and river views and two seal marks. *Mark:* A leaf with fillets. K'ang-hsi period (1662-1722).

Height, 18½ *inches.*

653—Black Hawthorn Vase

Quadrilateral beaker-shape, dense hard paste. Coated with a purplish-black glaze and decorated with branches of prunus blossoms, magnolia, peonies, hydrangea and chrysanthemums, executed in reserve and with green, aubergine and yellow enamels.

Height, 31 *inches.*

654—Octagonal Jar

Mounted as a lamp. Invested with an imperial yellow glaze, over which are cloud forms in colors and embellished with eight reserve panels in which are various figures of the Taoist genii painted in underglaze blue. Ch'ien-lung period (1736-1795).

Height, 13 *inches.*

655—*Famille-verte* Jar

Mounted in bronze as a lamp. Decorated in brilliant enamel colors with a scene representing an equestrian party; the emperor and his escort. K'ang-hsi period (1662-1722).

Height, 11 *inches.*

656—Oviform Jar

Mounted in gilt brass as a lamp. The allover decoration in enamel colors of the *famille verte* represents ladies cultivating the four liberal arts. K'ang-hsi period (1662-1722).

Height, 15 *inches.*

657—*Famille-verte* Jar

Mounted as a lamp in gilt bronze of Louis XV style. Elaborately decorated with a Chinese historical subject in fine enamel colors of red, green, purple, aubergine and yellow. K'ang-hsi period (1662-1722).

Height, 14 *inches.*

Mrs S. Woods

658—Pair Flat Oviform Vases

90 ~~00~~

Mounted as candelabra, with bases and branches of the Nineteenth Century in French gilt bronze, the branches of iris design. The vases are coated with turquoise-blue glaze, and have handles in the shape of branches, with leaves and flowers modeled in relief and enamelled in colors, with gilding. In two large and four small panels are Chinese domestic and garden scenes painted in brilliant enamel colors. Chia Ch'ing period (1796-1820).

Height, 11½ *inches.*

O. G. Smith.

659—Covered Jar

250 ~~00~~

Oviform, of fluted pattern, mounted in French gilt bronze of the First Empire style and period. The jar is invested with a lustrous black glaze, over which are chrysanthemum flowers in rose-pink and yellow, and an elaborate foliation in opaque green; a further embellishment consists of numerous reserve panels which are decorated in enamel colors of the *famille-rose*, with flowers, blossoms and river views. Ch'ien-lung period (1736-1795).

Height, 18¾ *inches.*

John Proctor

660—Pair Oviform Jars

200 ~~00~~

With original dome-shape covers. Mounted in gilt bronze of Louis XV style. The jars are coated with a dense black glaze and decorated in brilliant enamel colors of the *famille verte* with female figures carrying branches, fans and other objects as offerings to the Taoist genii, who are standing amid cloud forms. Hsien Fêng (1852-1861) or T'ung Chih (1862-1874) periods.

Whole height, 17½ *inches.*

Mrs Jos. Pulitzer.

661—Pair Oviform Jars

550 ~~00~~

With original dome-shape covers. Invested with a rose-pink glaze and embellished with reserves of various shapes containing exquisitely painted flowers and fruits and isolated chrysanthemum flowers in green, yellow, pink and purple enamel colors. K'ang-hsi period (1662-1722).

Height, 16½ *inches.*

300 ~~00~~

John Proctor.

662—Pair Mandarin Jars

Thin white hard paste. Tall, hexagonal; with original covers which are surmounted by figures of kylins. Six large upright and six small panels are beautifully decorated with Chinese garden and domestic scenes, birds and animals exquisitely painted in enamel colors. Borders and edges of delicate scrolls pencilled in gilding. Yung-chêng period (1723-1735).

Height, 23 *inches.*

130 cr 663—Large *Famille-verte* Bowl

John Proctor

With rich European mounts and handles of Nineteenth Century French workmanship. The bowl is of thin, white hard paste and is elaborately embellished with tree peonies, branches of prunus blossoms and other flowers of the four seasons. The border designs are of floral and interlaced patterns, intercepted by various Buddhistic symbols. The entire embellishment is artistically executed in the brilliant enamel colors. K'ang-hsi period (1662-1722).

Height, 12 inches; diameter, 20 inches.

625 cr 664—Large *Famille-verte* Jar

C. Field

Graceful oviform, with hat-shape cover. Elaborately decorated in the brilliant enamel colors of the K'ang-hsi *famille verte*. The embellishment depicts an interior with an empress and her attendants receiving gifts borne by young ladies. The gifts have been brought by a dignitary who with his escort is seen in a garden. On a veranda through an open window is seen a band of female musicians. K'ang-hsi period (1662-1722).

Height, 21½ inches.

525 cr 665—Imperial Vase

Lloyd Warren

Tall oviform bottle-shape, with short tubular neck. Clear white thin porcelain, embellished with a beautifully drawn decoration of sprays of peonies, a bold five-clawed dragon and a phœnix, the emblems of the emperor and empress; the entire embellishment is painted in brilliant enamel colors of green, red, yellow, purple and underglaze blue. Yung-chêng period (1723-1735).

Height, 21½ inches.

Mr. Lauthier

110 cr 666—Large Pilgrim Bottle Vase

With two rudimentary handles on neck. The body is of quatrefoil shape. Invested with a monochrome glaze of imperial yellow, and decorated with a conventional lotus flower in sapphire blue, the glaze being applied so as to leave the embellishment in reserve. On the sides is a decoration of the sacred fungus and foliated scrolls. *Mark:* Square seal in blue of Yung-chêng. Yung-chêng period (1723-1735).

Height, 19 inches.

" "

125 cr 667—Tall Hexagonal Vase

With two dragon handles on neck. Coated with an orange-yellow glaze of opaque quality and embellished with an elaborate decoration, which is incised in the paste and painted in bright enamel colors. The embel-

lishment consists of two large panels, one of opaque blue, the other of ivory white, containing birds, animals, and the pine and plum in blossom; a further decoration consists of butterflies, medallions, clusters of fruits and branches of magnolia and other flowers. Around the base are *Shou* characters and other symbols. K'ang-hsi period (1662-1722).

Height, 23½ inches.

668—Noble Bottle-shaped Vase

Sonorous hard paste. The entire outer surface is covered with a decoration carved in relief in the paste, enamelled with colors and gilded; it consists of a ground representing turbulent water and eight *shishi* arising from the water amid fire emblems. Ch'ien-lung period (1736-1795).

Height, 22½ inches.

669—Large Bottle-shaped Vase

Globular body, with tall slender neck. Elaborately decorated with reserve panels of various shapes, painted in underglaze blue and *rouge-de-fer* or peach-bloom tint. The ground is covered with a background containing *po-ku* emblems, flowers and fruits, and a blue hexagonal diaper pattern upon which some single prunus blossoms are pencilled in *rouge-de-fer*. Ch'ien-lung period (1736-1795).

Height, 21 inches.

670—Large *Famille-verte* Cylindrical Vase

With tubular neck and broad flange. Artistically decorated in brilliant five-color enamels, with tree peonies, the blossoming plum and magnolia, pheasants, rocks and other designs, and around the neck is a landscape view of mountain scenery. K'ang-hsi period (1662-1722).

Height, 27½ inches.

671—Large *Famille-verte* Beaker-shaped Vase

Profusely and artistically decorated in brilliant enamel colors of the K'ang-hsi *famille verte*. On the body is depicted a fierce combat between two mounted warriors in the presence of an emperor, dignitaries and their escort. Around the neck of the vase is a court scene representing the empress receiving an envoy. *Mark: Ta Ming Chêng-hua nien chih* (apocryphal). K'ang-hsi period (1662-1722).

Height, 27½ inches.

672—Large *Famille-verte* Beaker-shaped Vase

Decorated in brilliant five-color enamels with a boldly drawn picture of spirited evolutions of richly attired Amazon horsemen in the presence

of warriors and their retinue. Round the neck of this vase is a decoration depicting Fu, Lu and Cheou, the star gods of happiness, rank and longevity, under a pine. K'ang-hsi period (1662-1722).

Height, 29 inches.

673—Large Black Hawthorn Vase

Beaker-shaped. Invested with a lustrous black glaze which has been applied so as to leave the decoration in reserve. The embellishment which is elaborate and finely drawn consists of leafless white prunus trees emerging from green and purple rocks, and extending upward to the mouth of the vase, and birds, bamboo and grasses, painted in green, white, purple and yellow enamel colors. K'ang-hsi period (1662-1722).

Height, 30 inches.

674—Imperial Palace Vase

Oviform body, with tall trumpet-shaped neck and spreading base. The profuse decoration which is artistically executed in brilliant enamel colors and underglaze blue, consists of an elaborate scene representing a pilgrimage to the Taoist paradise by a procession of dignitaries, priests and attendants, who are bearing numerous gifts. The shoulder and base are encircled by bands of sceptre heads and floral scrolls, and around the neck are flowers of the sacred lotus leaf, scrolls and Buddhistic symbols. *Mark:* Square blue seal of Ch'ien-lung. Ch'ien-lung period (1736-1795).

Height, 29½ inches.

675—Pair Large *Famille-rose* Jars

Tall octagonal shape, with original hat-shaped covers, which are surmounted by figures of seated kylins. The decoration, which is painted in brilliant enamel colors and underglaze blue, consists of alternate panels of figure and flower subjects. The embellishment of the covers and border designs is painted in colors to harmonize with the main decoration. Have tall teakwood stands.

Height, 23 inches.

676—Oviform Imari Jar

With dome-shaped cover. Decorated in underglaze blue, coral-red and gilding, with reserve panels of tree peonies and plum blossoms; chrysanthemum flowers and leaf scrolls on a gold ground intervene. Late Eighteenth Century.

Height, 19 inches.

Mr. Jonathan Thorne

60 00 677—Early Imari Jar with Cover

The latter surmounted by the figure of a fabulous animal seated upon a rock. Decorated in brilliant enamel colors, red and green predominating, and cobalt blue, with bold floral designs, arabesques and gadroon. Early Eighteenth Century.

Height, 24 inches.

240 00 678—Pair Large Imari Jars Mrs. S. Woods.

Mounted as candelabra. The jars decorated in enamel colors, cobalt blue and gilding, with various shaped reserves containing flowers, birds and landscapes; various border designs around elaborate neck and shoulder and base. Mountings of gilt bronze of Louis XVI style. Branches of lily design for 13 candles. Thirteen lights on cover (one of which is broken). Eighteenth Century.

Height, 54 inches.

Mrs. J. Thorne

7 50 679—Decorated Old Chinese Plate

Octagonal plate. Thin porcelain, decorated in centre with deer, flowering shrubs and rocks in enamel colors of the *famille-rose*. The border arranged in star-shaped design, with floral and diaper decoration. Late Ch'ien-lung period (1736-1795).

Diameter, 8¼ inches.

22 50 680—Two Plates " " "

Basket of flowers in centre; a double border of emblems and flowers painted in enamel colors of the *famille-rose*. Late Ch'ien-lung period (1736-1795).

Diameter, 8¾ inches.

W. Haviland.

12 50 681—Two *Famille-rose* Plates

Pheasants and peonies in centre. A floral border with reserves on a rose-rice pattern and brown-scroll ground. Chia Ch'ing period (1796-1820).

Diameter, 9 inches.

Mrs J. Thorne

7 50 682—Two *Famille-rose* Deep Plates

Decoration of peonies, chrysanthemums, pheasant and other designs. Chia Ch'ing period (1796-1820).

Diameter, 8½ inches.

683—Two *Famille-rose* Plates

Deep shape. One with jardinière of flowers and branch of blossoms in centre, and border of flowers and sceptre heads in brilliant enamels. The other with tree peonies and wild flowers in centre, and intricate border of brocade and floral design. Chia Ch'ing period (1796-1820).

Diameter, 8½ inches.

684—Three *Famille-rose* Plates

Chrysanthemums and other flowers in centre; a double border on the edge, the outer one showing peaches, pomegranates, peonies and other flowers. Chia Ch'ing period (1796-1820).

Diameter, 8¾ inches.

685—Two *Famille-rose* Plates

One with pheasants, tree peonies and rocks in the centre, and a panelled border. The other with orchids in centre and floral and foliated border. Chia Ch'ing period (1796-1820).

Diameter, 8¾ inches.

686—Two Plates

One deep form, with court lady and attendants in centre, and border of reserve panels, flowers and diaper painted in brilliant enamel colors; the other with jardinière and dwarf plants in centre and a border of floral sprays. Chia Ch'ing period (1796-1820).

Diameter, 4¼ inches.

687—Three *Famille-rose* Plates

Tree peonies and wild flowers in centre, and borders of floral sprays and plum blossoms. Chia Ch'ing period (1796-1820).

Diameter, 8¾ inches.

688—Three Plates

Various flowers and objects of art in centre, and borders of sceptre-head scrolls and floral sprays finely painted in brilliant enamel colors. Late Ch'ien-lung period (1736-1795).

Diameter, 8¾ inches.

689—Three *Famille-rose* Plates

Chrysanthemum and peonies in centre, floral sprays on border. Chia Ch'ing period (1796-1820).

Diameter, 9 inches.

690—Four *Famille-rose* Plates

With gilt edges. Tree peonies and blossoms in centre, panelled and scroll borders in brilliant enamel colors. Late Ch'ien-lung period (1736-1795).

Diameter, 8¾ inches.

691—Two *Famille-rose* Plates

Tree peonies and blossoms in centre, floral-scroll borders. Chia Ch'ing period (1796-1820).

Diameter, 8¾ inches.

692—Five *Famille-rose* Plates

In the centre, rocks, bamboo, peonies and other flowers, framed by a border decorated with emblems within white reserves and various flowers on a rose-diaper and brown-scroll ground. Chia Ch'ing period (1796-1820).

Diameter, 8¾ inches.

693—Three *Famille-rose* Plates

Deep form. Tree peonies and wild flowers in centre, sprays of plum blossoms and flowers on borders. Chia Ch'ing period (1796-1820).

Diameter, 8½ inches.

694—Five Plates

Deep form. Decorated in enamel colors of *famille-rose*. In the centre a garden scene. On the edge a border of peaches and pomegranate-scroll pattern; all pencilled in *famille-rose* enamels. Chia Ch'ing period (1796-1820).

Diameter, 8¾ inches.

695—Five Plates

Thin Chinese porcelain. Decorated with floral designs and diaper in coral-red and underglaze blue, in the style of old Imari. Eighteenth Century.

Diameter, 8¾ inches.

696—Four Chinese Plates

Decorated in old Imari style, with floral designs and diaper in coral-red, cobalt blue and gilding.

Diameter, 8¾ inches.

697—Two *Famille-verte* Plates

Decorated with flowers, birds and butterflies in five-color enamels. *Mark:* A square and a leaf within double rings. K'ang-hsi period (1662-1722).

Diameter, 8¼ inches.

698—Two Plates

One with floral sprays in underglaze blue and gilding, and the other with flowers in centre of *bleu de nankin* and border of shell and scroll patterns in coral-red and gilding. Ch'ien-lung period (1736-1795).

Diameter, 8¼ inches.

699—Seven Plates

With brown edges. Decorated with flowers, rocks, and butterflies in brilliant enamels. Chia Ch'ing period (1796-1820).

Diameter, 8¾ inches.

700—Eight *Famille-verte* Plates

With scalloped edges. Female figures in a garden with flowers in the central medallion, framed by a floral border; all painted in green, red, yellow, purple and black enamel with traces of gilding. K'ang-hsi period (1662-1722).

Diameter, 9¼ inches.

701—Six *Famille-rose* Plates

Elaborately decorated with floral designs, emblems and richly painted borders. Chia Ch'ing period (1796-1820).

Diameter, 9¾ inches.

702—Set of Fifteen Chinese Plates

Various sizes. The centres decorated with figure compositions in brilliant enamel colors and bordered in European style, with reserve panels and floral sprays on a sapphire-blue ground. Chia Ch'ing period (1796-1820).

Diameter, 9¾ inches.

703—Nine Chinese Plates

Thin porcelain, scalloped edges; profusely decorated in brilliant enamel colors with squirrels, pheasants, insects, flowers and large leaves. Chia Ch'ing period (1796-1820).

Diameter, 10 inches.

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SATURDAY, FEBRUARY 18TH, 1911

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AN EXTRAORDINARY COLLECTION OF RARE AND VALUABLE OLD CHINESE ENAMELS

704—PAIR SMALL TRAYS

Canton painted enamel. Decorated with figure subjects in enamel colors. Ch'ien-lung period (1736-1795).

Length, 3¾ inches.

705—BOWL

Canton painted enamel on bronze. Upon a brocaded ground of colored enamels are two white reserves containing landscapes and river views, all finely executed. Ch'ien-lung period (1736-1795).

706—CUP AND SAUCER

Scalloped edge. Canton painted enamel on copper. Decorations of flowers and emblems in vivid enamels on a yellow ground. *Mark:* Inside of cup *Cheou* character. Ch'ien-lung period (1736-1795).

707—MING ROUGE BOX

Cloisonné enamel on bronze; conventional lotus and scrolls in low tones on a turquoise-blue ground.

20 ✓ 708—Shallow Bowl — John Haller

Gilt-lined. Outer surface of cloisonné enamel, lotus flowers and leaf scrolls in India-red, white and green on a turquoise-blue ground; sceptre-head borders in lapis blue. Ch'ien-lung period (1736-1795).

Diameter, 4 inches.

70 ✓ 709—Ming Incense Burner — E. H. Curtis

Quadrilateral, with gilt scroll handles, openwork cover and four low feet. Decoration of Indian lotus amidst leafy scrolls in red, dark blue and other enamels on a turquoise-blue ground. Underneath the foot an engraved mark. Ching T'ai (1450-1456).

Height, 5 inches.

30 ✓ 710—Tripod Incense Burner — S. Bennet

Decorated with a chrysanthemum design in red, yellow and white enamels on turquoise-blue ground. Has carved stand.

Height, 3½ inches.

110 ✓ 711—Small Tripod Bowl — John Haller

Gilt dragon-shaped handles; elephant-head feet. Decoration of floral motives in enamels of various colors on turquoise-blue ground. The mark underneath, "*Ching T'ai nien chih*" (1450-1456), is apparently apocryphal, to judge from the colors, especially the pure white, and from the tone of the metal. It is more likely the product of one of the very best ateliers of the Yung-chêng period (1723-1735).

Height, 3 inches; diameter, 8 inches.

160 ✓ 712—Small Ming Vase — " "

With flaring mouth and receding base. Decorated with Indian lotus design in red, yellow and dark blue enamels on turquoise blue ground.

Height, 4¼ inches.

27 ✓ 713—Wall Vase — S. Putnam

Flat bottle-shaped, with two dragon scroll handles of gilt bronze. Decoration of flowers, with borders of Greek fret and palmettes in low tones of enamel.

Height, 8 inches.

55 ✓ 714—Incense Burner — Philip Dexter

In the shape of the tripod vessel *ting*. With perforated cover and gilt elephant-trunk handles. Hieratic decoration; Greek fret, gold and blue band around the rim. Enamels of various colors, including pink, on a ground of turquoise green. Probably Ming, Chia Ching (1522-1566).

Height, 6 inches.

715—Pair Bottle-shaped Vases

Intricate floral design, with three rows of lozenge-shaped panels filled with conventional floral motives. Enamels of various colors, including rose, on pale blue ground. Nineteenth Century.

Height, 7½ inches.

716—Gourd-shaped Wall Vase

Bound in the middle with a gilt bronze ornament to resemble ribbon fillets. Decoration consisting of a gourd vine in bearing, and script characters in low tones of enamel on a turquoise-blue ground; on the reverse an elaborate engraved ornamentation. Ch'ien-lung period (1736-1795).

Height, 9 inches.

717—Tripod Incense Bowl with Cover

Two gilt loop handles; cover with openwork floriated finial. Floral decoration in red, white, green and brown enamels on a turquoise-blue ground. Yung-chêng period (1723-1735).

Height, 6 inches.

718—Beaker-shaped Vase

With three chimera and loose ring handles, and tripod support of winged dragons of gilt bronze. Floral motives in low tones of India-red and other enamels on turquoise-blue ground. K'ang-hsi period (1662-1722).

Height, 6½ inches.

719—Ming Enamel Bowl

Peach shape, with wide mouth. Three small fire gilt bronze peaches as feet; gilt bronze handle in form of a peach stem. Decoration of lotus and scrolls in red, lapis-blue and yellow enamels on a turquoise-blue ground.

Height, 4 inches.

720—Incense Burner

Globular shape, with two rudimentary handles. Openwork silver cover of floriated design. Decorated with Indian lotus and scroll designs, in red, dark blue, white, and yellow enamels on a turquoise-blue ground. Underneath the foot, on an inserted gilt plate, an engraved mark, *Ch'ien-lung nien chih.* Ch'ien-lung period (1736-1795).

Height, 5 inches.

721—Duck-shaped Incense Burner

Removable cover on the back of the bird, and lotus leaves in its bill. The prevailing enamels are green, brown, blue and white, mounted on a repoussé gilt brass base of wave design, with fabulous monsters and dragons in relief. Yung-chêng period (1723-1735), or early Ch'ien-lung period (1736-1795).

Height, 10 inches.

722—Tripod Incense Burner

Triple peach-shape. Handles and ornament to cover of gilt bronze in design of peach branches. Peach blossoms, symbolical bats and leaf designs in low tones on a pale green ground. Ch'ien-lung period (1736-1795).

Height, 6½ inches.

723—Tripod Incense Burner

Globular shape, with gilt lion head, and loose ring handles and monster-head feet. Floral decoration in bright enamels on a turquoise blue ground. Ch'ien-lung period (1736-1795).

Height, 5 inches.

724—Trumpet-shaped Vase

India lotus, palmettes and leaf scrolls in red, yellow, and dark blue enamels on a turquoise-blue ground. Carved stand. K'ang-hsi period (1662-1722).

Height, 7¾ inches.

725—Incense Burner

In shape of the tripod vessel *ting*. Archaic decoration in typical enamels of the period. The cover has a perforated border and a finial ornament of gilt copper in a design of flying bats amid cloud forms and peony scrolls. Ch'ien-lung period (1736-1795).

Height, 9 inches.

726—Beaker-shaped Vase

With four vertical dentilated ribs in gilt bronze. Decoration of lions and floral motives in enamels of harmonious colors on a turquoise-blue ground. Underneath the foot a hall mark in Sanscrit. Ming period.

Height, 6½ inches.

727—Quadrilateral Incense Burner

With four gilt bronze elephant-head feet, two loop handles and engraved rims. Archaic dragons and Indian lotus in low tones of red and other

colors on a turquoise-blue ground. Carved wood cover of openwork design. Late K'ang-hsi period (1662-1722).

Height, 8 inches.

728—Incense Burner

In the shape of the tripod vessel *ting*. Open work cover in gilt copper of cloud forms, surmounted by a lion-shaped ornament. Conventional floral and arabesque decoration in enamels of lapis-blue, red, pink, green, yellow and white on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 8 inches.

729—Pair Pricket Altar Candlesticks

Decorated with flowers and *Chcou* characters in low tones of enamels on a turquoise-blue ground. Early K'ang-hsi period (1662-1722).

Height, 8 inches.

730—Tripod Incense Burner

Globular body, two rectangular loop handles, and cover with lion ornament. Enamel decoration of conventional Indian lotus, leaf scrolls and sceptre-head borders on a turquoise-green ground. Ch'ien-lung period (1736-1795).

Height, 8 inches.

731—Small Pilgrim Bottle

Flat on one side, round on the other. Decorated in dark blue and red enamels on turquoise-blue ground, with chain and a metal butterfly adorned with semi-precious stones. Hangs on elaborately carved stand. Ming.

Height, 5 inches.

732—Incense Burner

In the shape of a quadrilateral twin vase, resting upon four gilt figures, of whom three are in European costume. Cover with fine gilt lion finial. Prominent in the decoration are the eight Buddhist emblems "of happy augury," surrounded by archaic borders on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 8 inches.

733—Duck-shaped Incense Burner

Green, black and white are the prevailing colors; the bill and feet are gilt, the ground is greenish-blue. Mounted on a cloisonné and repoussé stand. Nineteenth Century.

Height, 9 inches.

R. D. Faw

115 C 734—Tripod Incense Burner

Wood cover, with Japanese carved ivory kagamibuta as finial; gilt dragon and loose ring handles; gilt feet. Decoration of the Indian lotus in red, yellow, green, white, dark blue on a turquoise-blue ground. Carved stand. Ch'ien-lung period (1736-1795).

Height, 6½ inches.

Mrs. J. F. D. Lanier

105 C 735—Wine Kettle

With conical cover. Quadrilateral S-shaped handle; curved quadrilateral spout. Decoration of Indian lotus and magnolias in yellow, red, green, white, and dark blue enamels on a turquoise-blue ground.

Height, 10 inches.

Mrs. R. Cunningham

55 C 736—Artist's Brush-vase and Water Vessel

The two fashioned as one piece, the vase in shape of a section of bamboo, and the water vessel of sceptre-head shape. Decoration of Indian lotus and scrolls in various enamels on a turquoise-blue ground, the water vessel having archaic scrolls in dark blue. Ch'ien-lung period (1736-1795).

Height, 5½ inches.

Frank Partridge

80 C 737—Imperial Hat Stand or Censer

Globular-shaped bowl, mounted on a tall slender shaft, with vertical dentilated ridges, and supported by a broad circular base. Decoration of floral motives, waves, clouds and *Cheou* characters in various colors of enamel on a turquoise and dark blue ground. The base underneath has a brocaded pattern. Ch'ien-lung period (1736-1795).

Height, 9⅝ inches.

A. D. Babcock

80 C 738—Bottle-shaped Vase

Decorated with various forms of rosettes and crests, the prevailing colors being red and yellow on a turquoise-blue ground. Nineteenth Century.

Height, 9 inches.

S. Putnam

210 C 739—Wine Ewer

In the shape of a double gourd, with stopper attached by a chain to the handle. Decorated with large peony flowers, leaf scrolls and phœnixes in vivid enamels on a turquoise-blue ground. K'ang-hsi period (1662-1722).

Height, 10½ inches.

740—Pair Vases

Double lozenge-shape. Decorated with conventional floral designs and emblems in red, black, green and blue enamels on a turquoise-blue ground; gilt edges and fret border. Ch'ien-lung period (1736-1795).

Height, 9¼ inches.

741—Tripod Incense Burner

Perforated cover and finial; gilt dragon handles; monster-headed feet. Decorations of lotus and conventional designs in various colors of enamel on a dark blue ground. Ch'ien-lung period (1736-1795).

Height, 9½ inches.

742—Trumpet-shaped Vase

With flaring mouth. Decorated with chrysanthemums and other flowers in red, yellow, dark blue and white enamels on a turquoise blue ground.

Height, 10¼ inches.

743—Duck-shaped Censer

Decoration in red, yellow, dark and turquoise-blue enamels, mounted on a square-shape enamel base. Decoration in enamels of harmonious colors.

Height, 11 inches.

744—Pilgrim Bottle Vase

Decoration of peaches and pomegranates in red, green, yellow and dark blue enamels on a turquoise-blue ground. *Mark: Ching T'ai nien chih* (made in the reign of Ching T'ai), is apocryphal, and the piece is probably of the K'ang-hsi period (1662-1722).

Height, 9½ inches.

745—Tripod Incense Burner

With two scroll handles; carved and gilt openwork dragon cover; gilt bands and monster masks on feet. Floral and scroll design in enamels of various colors on a turquoise-blue ground. Carved stand. *Mark: Ch'ien-lung nien chih.* Ch'ien-lung period (1736-1795).

Height, 12 inches.

746—Lily Jardinière

Oblong, hexagonal shape, on four low feet. Decoration of archaic scrolls in dark blue, yellow and red enamels on a turquoise-blue ground. Underneath the foot detached blossoms in various colors. Ch'ien-lung period (1736-1795).

Width, 8¼ inches; length, 11¼ inches.

S. Putnam

200 747—Ornamental Piece

Figure of a kneeling man supporting on his head a bowl. The technique of the garments and of the gilt neck-chains points to an Indian model. The flesh is gilt; garments and bowl are decorated with a floral design in enamels of various colors on a turquoise-blue ground. Carved stand. Ch'ien-lung period (1736-1795).

Height, 9 inches.

100 748—Altar Wine Vessel

Globular-shape, with dragon-head handles and cover, the latter surmounted by a gilt border of dragon-scroll designs. Archaic decorations in dark blue and low tones of enamel on a turquoise-blue ground. Mounted on a cloisonné stand, with brocade pattern. Ch'ien-lung period (1736-1795).

Height, 8½ inches.

Frank Partridge.

749—Pair Wine Bottles

Double-gourd shape. Decorated with floral scrolls, and gourds and vines on a black ground, and with circular panels containing symbols in various colored enamels upon a red and white ground.

Height, 10½ inches.

60 750—Tripod Incense Burner

H. Jones.

Globular body on three tall, slender legs, with two loop handles and cover, the latter surmounted by gilt openwork in dragon and cloud designs. Enamelled with floral scrolls in various colors on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 10½ inches.

F. Calvert.

85 751—Flower Bowl

Resting upon three gilt lambs. Decoration of the Indian lotus, surrounded by rectangular scroll work in red, white, blue and yellow enamels on a turquoise-blue ground. K'ang-hsi period (1662-1722).

Height, 5 inches; diameter, 9½ inches.

520 752—Pair Sacred Elephants Carrying Precious Vases

S Putnam.

Buddhistic altar pieces. The body of the elephant (*Hsiang t'o pas ping*) is white; saddle cloth and harness are inlaid with enamels and partly gilt to simulate jewels and gold tassels. Two vases are carried on the saddle, one above the other, the upper one being double-gourd shape; they are decorated with circular script characters and the Indian lotus, and have a pierced crown in the shape of bats whose wings intersect each other. Carved stands. Ch'ien-lung period (1736-1795).

Height, 12 inches.

753—Imperial Hat Stand

Tall, slender shaft on a circular base, supporting a globular bowl with gilt perforated cover. Floral decoration of archaic scrolls and sceptre heads of red, yellow and dark blue enamels on turquoise-blue ground. K'ang-hsi period (1662-1722).

Height, 12 inches.

754—Rectangular Incense Burner

On four tall, slender legs. Perforated cover. The vessel with vertical dentilated ribs, decorated with the usual hieratic ornament and *t'ao-t'ish* ogre eyes in dark enamels on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 11 inches.

755—Pair Quadrilateral Gourd-shaped Vases

Profusely decorated with phœnixes, lions, peonies, floral borders and scroll designs in brilliant enamels on a turquoise-blue ground. Yung-chêng period (1723-1735).

Height, 12¼ inches.

756—Trumpet-shaped Vase

With dentilated vertical ribs. Decoration of *t'ao-t'ish* ogre eyes with cloud forms and bands of palmettes. Greek fret around the base and neck. K'ang-hsi period (1662-1722).

Height, 19 inches.

757—Tripod Incense Burner

Globular shape, with gilt loop handles and bands. Decorated with large blossoms of the conventionalized Indian lotus executed in enamels of vivid colors, red prevailing, on greenish-blue ground, surmounted by a carved openwork cover with jade ornament. Ming period.

Height, 7 inches.

758—Oviform Vase

Bands of archaic ornament largely in brown and yellow on a green ground. Nineteenth Century.

Height, 9½ inches.

759—Candlestick

In design of an imperial hat stand. Floral scrolls, archaic designs and sceptre-head bands in various enamels on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 12 inches.

60 ~ 760—Trumpet-shape Vase R. E. Moore.

Decoration of scrolls on turquoise-blue ground and panels with floral design in red and yellow enamels on a dark blue ground. Early Ch'ien-lung period (1736-1795).

Height, 10 *inches.*

190 ~ 761—Tripod Incense Burner S. Putnam.

Supported by three gilt elephant heads. Rectangular loop handles with engraved fret edges; cover with openwork centre and pierced finial in design of a dragon amid cloud forms. The decoration consists of floral and archaic scrolls in various enamels, dark blue and red predominating. Ch'ien-lung period (1736-1795).

Height, 12 *inches.*

310 ~ 762—Hibachi John Hall.

Oblong, with gilt swing handle and engraved border. The cover is pierced in the form of circular *Shou* characters and other designs in red, dark blue, white and yellow enamels on a turquoise-blue ground.

Height, 6 inches; length, 9 *inches.*

100 ~ 763—Pair Double-gourd Bottles S. Putnam

Octagonal form, with stoppers. Dark blue enamel ground, with cloisonné in design of floral scrolls and fret patterns. Ch'ien-lung period (1736-1795).

Height, 9¼ *inches.*

165 ~ 764—Pilgrim Bottle Vase " "

Decoration of peaches and pomegranates in red, green, yellow and dark blue enamels on a turquoise-blue ground. The mark incised horizontally on the underside of lip: *Ching T'ai nien chih* (made in the reign of Ching Ta'i, 1450-1456), is probably apocryphal, and the piece of the K'ang-hsi period (1662-1722).

Height, 10½ *inches.*

90 ~ 765—Trumpet-shape Vase A. Moreland

Gilt metal edges with incised fret. Decoration of ogre eyes framed by rectangular scrolls within palmettes. The prevailing enamels are of lapis-lazuli blue and India-red on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 12½ *inches.*

766—Quadrangular Vase

Fashioned after an ancient bronze. Two rudimentary lion head and loose ring handles. Archaic ornament in vivid colors on green ground. Has carved stand. Nineteenth Century.

Height, 10 *inches.*

767—Two Pair Altar Pricket Candlesticks

In the form of inverted lotus cups. Palmette borders and conventional floral ornament in various enamels on pale turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 14 *inches.*

768—Tripod Incense Burner

Globular, with perforated cover of gilt copper, scroll handles and dragon feet. Conventional floral designs in various colors of enamel on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 11½ *inches.*

769—Trumpet-shape Vase

With engraved Greek fret borders. Decorated with palmettes, Indian lotus, circular *Shou* characters, and scroll designs in enamels of various colors on a turquoise-blue ground. Carved stand. Ch'ien-lung period (1736-1795).

Height, 12¾ *inches.*

770—Temple Bell

In shape and style similar to the bronze bells of the Chou dynasty (1122-255 B.C.). The decoration of red and yellow in geometrical patterns and dark blue on turquoise-blue ground, and the relief rosettes resemble the bronzes of very archaic character. Ch'ien-lung period (1736-1795).

Height, 15 *inches.*

771—Pair Imperial Hat Stands

Tall, slender shafts, on broad circular bases, supporting globular bowls. Decorated with floral motives in enamels of many colors on turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 12 *inches.*

772—Tripod Incense Burner

Globular, with gilt dragon-shaped handles, and cover with gilt ornament of similar design. The decoration of conventional lotus and *Cheou* characters is in low tones of enamels on a pale turquoise-blue ground. Probably Ming (Chia Ching, 1522-1566) period.

Height, 9½ *inches.*

773—Temple Wine Pot

Kettle-shaped, of archaic design, with flattened globular body. Handle in form of the serpentine body of a monster; phœnix-head spout; three gilt feet in the form of phœnixes with outstretched wings. The decoration of ogre heads and archaic scrolls is in brilliant enamels on a turquoise-blue ground. Carved stand.

Height, 9 inches.

774—Tripod Incense Burner

Gilt elephant-head feet; partially pierced and gilt cover, with gilt openwork dragon finial. Floral decoration in various enamels on a turquoise-blue ground, a pierced band of conventional Indian lotus and bats, and a collar with scalloped gilt rim. Carved stand. Chia Ching period (1522-1566).

Height, 11 inches.

775—Pair Vases

Flat oviform, with gilt dragon handle. Decorated with two circular reserves with pastoral scenes in green, blue, black, red and white enamel. The remainder of the surface filled with conventional floral designs and borders in vivid enamels on a turquoise-blue ground.

Height 11¼ inches.

776—Ming Tripod Incense Burner

Gilt dragon handles and monster-feet of remarkably bold design. Decoration of Indian lotus and scrolls in enamels of red, black, green and yellow on a turquoise-blue ground. The color scheme is of striking decorative effectiveness. Carved stand. Wan Li period (1573-1619).

Height, 8 inches.

777—Enamelled Ox

With gilt horns, tail and hoofs. The body is of turquoise-blue enamel, with decoration in dark blue and red. Ch'ien-lung period (1736-1795).

Height, 7½ inches.

778—Pair Altar Pricket Candlesticks

Bell-shaped bases. Indian lotus, blossoms and foliated scrolls in red, yellow and other enamels on a turquoise-blue ground. Floriated ornamentation. Ch'ien-lung period (1736-1795).

Height, 14 inches.

Mrs. Amos Pinchot.

90 ~ 779—Trumpet-shape Vase

Tall, graceful shape, with four gilt dentilated ribs on centre lobe. Archaic scrolls and symbols in low tones of dark blue and red on a turquoise-blue ground. K'ang-hsi period (1662-1722).

Height, 13 inches.

200 ~ 780—Cloisonné Altar Set (*San Shê*) A. Farland.

Consisting of a tripod incense burner, trumpet-shape vase, and a covered incense box, which, in the scholar's study, are placed on a table before the image of a Buddhist or Taoist divinity. The three pieces are decorated with floral designs, symbolical devices and leaf scrolls in enamels of bright colors on a turquoise-blue ground.

Height, box, 2½ inches; burner, 7½ inches; vase, 5½ inches.

60 ~ 781—Pair Bottle-shaped Vases Mrs Gillingham.

Of graceful form and exceedingly fine modern workmanship. The vases are covered with a closely woven design of conventional lotus scrolls, dragons, insects and border designs of *ju-i* heads and floral patterns in vivid enamels on a black ground. Nineteenth Century.

Height, 14 inches.

500 ~ 782—Temple Wine Pot W. Henry.

Fashioned after an archaic bronze. It is of globular shape, with spout in shape of a phœnix head, which is surmounted by a small animal in gilt bronze. The handle, which is of gilt bronze, represents a fabulous monster and the tripod support, also of gilt bronze, represents *garudas* (genii, half birds and half men, symbolic of swiftness and strength). Enamelled in turquoise-blue and covered with an archaic scroll design in dark blue. K'ang-hsi period (1662-1722).

Height, 11 inches.

175 ~ 783—Pair Altar Pricket Candlesticks John Proctor.

With bell-shaped bases and large centre bowls. They are decorated with floral scrolls, Buddhistic symbols and sceptre-head borders in enamels of brilliant tones on a turquoise-blue ground. Gilt bands with engraved Greek fret. Ch'ien-lung period (1736-1795).

Height, 14½ inches.

~ 784—Hanging Flower Vase S. Putnam.

Bottle shape, with four tubular handles on tall, slender neck. Decorated with Indian lotus in red, green, yellow, dark blue and white on a turquoise-blue ground; and two metal dragon-head ornaments. K'ang-hsi period (1662-1722).

Height, 14 inches.

785—Quadrangular Incense Burner

On four slender supports. Rectangular loop handles with an incised Greek fret band and gilt edge. Besides the usual archaic decoration of scrolls, ogre heads, emblems and other designs, there is a curious border of dog-like animals around the lower part of the vessel. The entire ornamentation is in vivid colors, green, blue and red prevailing. Carved stand. Ch'ien-lung period (1736-1795).

Height, 12 inches.

786—Unusual Altar Vase

Oviform body, with trumpet-shape neck. Conventionalized lotus, peonies and scrolls in enamels of varied colors on a greenish-blue ground; underneath the foot, which is gilt, the *Yin-Yang* symbol is engraved with other devices. K'ang-hsi period (1662-1722).

Height, 14¾ inches.

787—Large Tripod Incense Burner

Globular, with two rudimentary lion-head and loose ring handles and gilt monster-head feet. Decoration, flowers and the symbols of longevity and happiness, and archaic scrolls in red, dark blue, white and yellow enamels on a turquoise-blue ground. Carved teakwood cover, with agate finial and carved stand. Ch'ien-lung period (1736-1795).

Height, 12½ inches.

788—Pair Shrine Pricket Candlesticks

With bell-shaped bases and jade stone shafts. Enamelled decoration of lotus, leaf scrolls and border designs in bright colors, on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 16½ inches.

789—Pair Lanterns

Pricket candlestick within a pentagonal body having open sides and a calyx-shaped top. High baluster stem. Decoration of floral motives and rectangular scrolls in enamels of various colors on blue ground. Ch'ien-lung period (1736-1795).

Height, 14½ inches.

790—Twin Vases

Flat pilgrim bottle shape, with tall, slender, tubular necks. Decoration of deer, storks, bamboo and other symbols of longevity, in low tones of enamel on a turquoise blue ground; gilt edges and bands. Carved stand. Ch'ien-lung period (1736-1795).

Height, 14 inches.

791—Quadrangular Vase

With openwork repoussé gilt cover. Decoration of pomegranates, Buddha's-hand fruit and peaches, symbolical of the "three abundances," in various enamels on a pale turquoise-blue ground. On each side is a repoussé gilt panel showing the *Pa chi-hsiang*, the eight Buddhist emblems of happy augury, surrounded by clouds. Ch'ien-lung period (1736-1795).

Height, 9 *inches*.

792—Oviform Vase

With trumpet-shape neck and two gilt dragon handles. Decoration of conventionalized lotus, bold leaf scrolls and archaic borders in red, green, dark blue and other enamels on a turquoise-blue ground. K'ang-hsi period (1662-1722).

Height, 15 *inches*.

793—Trumpet-shape Vase

With broad flaring mouth. Decoration of monster-heads around the collar; palmettes, symbols and floral scrolls in enamels of various tones on a pale turquoise ground. Inside the mouth the *Shou* character and lotus scrolls. Ch'ien-lung period (1736-1795).

Height, 15¼ *inches*.

794—Pair Altar Pricket Candlesticks

With bell-shaped bases and gilt lined bowls. Decoration consists of Indian lotus, archaic dragon scrolls and sceptre-head borders in enamels of brilliant tones on a turquoise-blue ground; gilt bands with engraved Greek fret. Ch'ien-lung period (1736-1795).

Height, 18 *inches*.

795—Pair Trumpet-shape Vases

Turquoise-blue ground, with palmettes outlined in dark blue and filled with floral designs and leaf scrolls in brilliant enamels. Ch'ien-lung period (1736-1795).

Height, 13¾ *inches*.

796—Large Tripod Incense Burner

Globular shape, with scroll handles, monster-head supports and openwork cover which is surmounted by a carved jade ornament. Decoration similar to that of ancient bronzes, ogre eyes, archaic scrolls, the *Shou* character and bat symbols executed in brilliant enamels on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 16 *inches*.

P. A. Valentine.

310 00 797—Incense Burner

With two dragon handles and carved openwork teakwood cover, with jade ornament. Decoration of dragons pursuing the jewel of omnipotence amidst cloud forms and fire emblems in low tones of enamel on a turquoise-blue ground, mounted on a square cloisonné stand.

Height, 9 inches.

Mrs. Dillingham.

55 00 798—Gracefully-shaped Vase

The body in the form of the calyx of a lotus flower, its six lobes having flowers and butterflies in brilliant enamels on a dark blue ground, with the swastika pattern in gilt wires. The remainder of the vase is decorated with floral motives of a more conventional style, also in vivid enamels, on a dark blue ground. Nineteenth Century.

Height, 13¼ inches.

J. Horace Harding

240 00 799—Pair Altar Pricket Candlesticks

Quadrilateral, with gilt dentilated corners. Archaic ornaments in dark blue and other enamels on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 16½ inches.

F. Partridge.

175 00 800—Quadrilateral Incense Burner

On four tall scroll supports; nearly rectangular loop handles; dentilated ridges; openwork cover with dragon top. Decoration of archaic scroll and floral designs in red, white, yellow and dark blue enamels on a pale turquoise-blue ground. *Mark: Ta Ming Ching T'ai nien chih* (made in the reign of Ching T'ai of the Great Ming Dynasty). Apocryphal; probably of the K'ang-hsi period (1662-1722). Has carved stand, with inlay of jade.

Height, 14¼ inches.

360 00 801—Pair of Vases

S. Putnam.

Quadrangular trumpet shapes, with vertical dentilated rims. Hieratic decoration and floral scrolls, in the midst of which are *tao t'ish* ogre eyes in dark blue, pale green, white and red enamels on a turquoise-blue ground. Rim and base incised with bands of fret. Ch'ien-lung period (1736-1795).

Height, 14 inches.

P. A. Valentine.

260 00 802—Tripod Incense Burner

Semi-globular, on tall, slender supports. Decorated on body with a foliated band of monster-heads on brocaded turquoise-blue ground be-

low a band with gilt bosses on scrolled ground. The cover is in black enamel with an archaic ornament, and has an openwork gilt dragon finial. Ch'ien-lung period (1736-1795).

Height, 13½ inches.

J. Calmer

580 803—Pair Ming Vases

Globular body, with short, wide necks and rudimentary gilt monster-head handles. Decorated with various fishes in a stream, sea plants and wave designs in enamels of brilliant colors on a turquoise-blue ground Around the base and shoulder are bands of sceptre heads and gadroons, and encircling the neck are lotus scrolls.

Height, 12 inches.

W. W. Seaman (agt)

600 804—Bottle-shaped Vase

Globular body, with tall, slender tubular neck, which is encircled with numerous relief gilt rings. On the body are three gilt dragon ornaments. The enamel decoration is in low tones on a pale turquoise ground and consists of floral motives, symbols and archaic designs. K'ang-hsi period (1662-1722).

Height, 14½ inches.

S. Putnam

400 805—Tripod Incense Burner

Globular shape, with lion head and loose ring handles on tall monster-head supports enamelled on bronze. The decoration consists of lotus flowers, bold leaf scrolls and border of sceptre heads in low tones of lapis-blue, Indian-red and other enamels on a pale blue ground. K'ang-hsi period (1662-1722).

Height, 14 inches.

W. W. Seaman (agt)

410 806—Bottle-shaped Vase

Enamelled on bronze. Decoration of large flowers of the sacred lotus and bold leaf scrolls executed in enamel of rose-pink, white, red, green, yellow and plum color upon a ground of turquoise-blue. K'ang-hsi period (1662-1722).

Height, 14 inches.

John Walker

600 807—Oviform Jar with Cover

Decorated on lower part with a scene upon a wave-pattern green ground, showing the eight Taoist immortals crossing the Cosmic Sea. The upper part of the body has a decoration of scrolls and flowers in red, yellow, green and blue enamels on a turquoise-blue ground. Cover with openwork bronze finial. Underneath the foot a six-character mark.

Height, 16½ inches.

John Hallett

808—Pair Beaker-shaped Vases

Quadrilateral, with spreading mouths, vertical dentilated ridges, and a decoration of archaic character in low tones of enamels on a pale turquoise ground. K'ang-hsi period (1662-1722).

Height, 14 inches.

Mrs. E. C. Bodman

809—Hexagonal Bottle-shaped Vase

With two bold handles of gilt bronze in design of winged dragons. On the body of the vase are panels with the Indian lotus of conventional design in archaic scroll frames, and on the neck are palmettes and leaf scrolls, the whole decoration in beautifully combined enamels on a turquoise ground. Ming period.

Height, 15½ inches.

Mortimer L. Schiff.

810—Quadrilateral Incense Burner

With dentilated corners, on tall, slender supports. Openwork cover, surmounted by a gilt lion, enamelled with archaic scrolls, ogre heads, and other designs in low tones of lapis-blue, green, yellow and red on a pale green ground. Ch'ien-lung period (1736-1795).

Height, 14½ inches.

Frank Partridge

811—Shrine Candlestick

In design of a mandarin duck, supporting a vase and pricket candlestick. The decoration consists of archaic scroll, Indian lotus and foliation in lapis-blue and other colors of enamel on a turquoise-blue ground. The Greek fret and mouldings are finished in gilding. Ch'ien-lung period (1736-1795).

Height, 17 inches.

S. Putnam.

812—Bottle-shaped Vase

With two dragon-head handles on neck. It is enamelled on bronze with turquoise-blue and decorated with symbolical bats amid a profusion of cloud forms, bands and borders of archaic scrolls and symbols and other intricate designs. The entire ornamentation executed in enamels of various colors. Ch'ien-lung period (1736-1795).

Height, 15¾ inches.

" "

813—Quadrangular Incense Burner

With vertical dentilated ribs, monster-head feet and loop handles. The agreeably simple decoration consists in ornaments from ancient sacrificial bronze vessels in enamels of harmonious colors on a turquoise-blue ground, which is covered with a Greek fret pattern. Cover surmounted by a gilt lion. Ch'ien-lung period (1736-1795).

Height, 14½ inches.

J. Horace Harding.

814—Pair Twin Vases

Pilgrim bottle shape, with tall, slender tubular necks. On the obverse there is a decoration of a rocky landscape with pagodas and palaces, and on the reverse tree peonies and chrysanthemums, all executed in brilliant enamels on a turquoise-blue ground. Have carved stands. Ch'ien-lung period (1736-1795).

Height, 15 *inches.*

S. Putnam

815—Quadrilateral Trumpet-shape Vase

With vertical dentilated corners. Decoration similar to that of ancient bronze vessels; *t'ao t'ish* ogre eyes, and cloud forms. The neck and foot borders are Greek fret and palm leaves in various enamels of bright tones on a turquoise-blue ground. *Mark: Ching T'ai nien chih* (1450-1456). There is some doubt, however, whether this piece should not be placed so late as the second part of the Seventeenth Century, the K'ang-hsi period (1662-1722).

Height, 13½ *inches.*

" "

816—Pair Trumpet-shape Vases

With gilt bronze, vertical, dentilated ribs. Lotus leaf scrolls, palmettes and gadroons in brilliant enamels on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 15½ *inches.*

" "

817—Baluster Vase

Commonly called gallipot. This *mei-p'ing* (prunus vase) is intended to hold a single spray of prunus blossoms on the New Year festival. Its form and decoration with gilt festoons of jewels, hung with pendeloques from the slightly raised sceptre-head border, are copied after vases of the early Ming period. The enamel decoration consists of *Cheou* characters, diaper, symbols and sceptre-head scrolls and gadroons executed in enamels of various colors, typical of the Ming period, on a turquoise-blue ground. K'ang-hsi period (1662-1722).

Height, 15 *inches; diameter,* 8 *inches.*

J. Horace Harding.

818—Beaker-shaped Vase

With broad flaring mouth. The body of this graceful vase is decorated with white squirrels, prunus flowers, bamboo and pines; the neck with birds, lotus and emblems in enamels of harmonious colors on a turquoise-blue ground.

Height, 17½ *inches.*

S. Putnam

270 819—Quadrilateral Incense Burner

On four dragon-shaped supports; rectangular loop handles; dentilated ridges; cover with openwork finial. Archaic decoration. *Shou* symbol in enamels of various colors on a turquoise-blue ground. K'ang-hsi period (1662-1722).

Height, 15 *inches.*

" "

250 820—Quadrilateral Vase

Fashioned after an ancient Han bronze vase; rudimentary monster-head handles. Deer, peacocks, storks, monkeys and flowering shrubs in brilliant enamels on a turquoise-blue ground, and flowers in various colored enamels on a turquoise-blue ground. Late K'ang-hsi period (1662-1722), or early Ch'ien-lung period (1736-1795).

Height, 13 *inches.*

H. O. Babcock

140 821—Globular Vase

With broad mouth. Decoration of monster-heads, archaic scrolls and symbols in enamels of various brilliant colors on lapis-blue panels, on a turquoise blue ground adorned with a scroll pattern. Nineteenth Century.

Height, 9 *inches.*

S. Putnam

230 822—Rectangular Incense Burner

Two loop handles, gilt dragon ornaments and dentilated gilt metal rims, The cover with four openwork gilt panels of copper and a cloisonné finial. The decoration throughout is of cloud shapes of archaic character, ogre eyes, floral motives and butterflies, and executed in various enamels, lapis-blue prevailing, on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 16 *inches.*

John Hallett

750 823—Shrine Garniture

Consisting of incense burner, two pricket candlesticks and two trumpet-shape vases. The censer is of globular shape, with bold scroll handles, monster-head feet, and openwork cover with gilt finial. The decoration of all the pieces is uniform in design and coloring, and consists of flowers of the sacred lotus, foliations and archaic scrolls, imposed upon a turquoise-blue ground.

Censer, height. 14½ *inches.*
Candlesticks, height, 15½ *inches.*
Vases, height, 12½ *inches.*

Philip Dexter.

824—Quadrangular Vase

With dentilated vertical corners. Fashioned after an old bronze vessel. Conventionalized birds surrounded by archaic scroll in blue, green, red, black, white and yellow enamels, on a turquoise-blue ground. Carved stand. Chia Ch'ing period (1796-1820).

Height, 13 *inches.*

S. Putnam

825—Oviform Vase

With tall, spreading neck, on which are two gilt dragon handles. On a turquoise-blue enamel ground are four medallions containing flowers and palaces and garden scenes in low tones. The ground of the vase is covered with lotus leaf scrolls, palmettes and archaic design in enamels of various colors. K'ang-hsi period (1662-1722).

Height, 16 *inches.*

Yamanaka & Co.

826—Oviform Vase

With tall tubular neck and spreading base. Two butterfly handles on shoulder. Decorated on turquoise-blue ground with large peony flowers, symbols and leaf scrolls, in enamels of various colors, and with two Greek fret neck bands. Nineteenth Century.

Height, 16 *inches.*

A. Cavilard.

827—Large Tripod Incense Burner

Globular, on tall, slender supports. Has two loop handles and wood cover with scroll pattern carved in low relief and amethyst finial. The body, feet and handle are decorated with archaic patterns in enamels of various colors on a turquoise-blue ground. Carved stand. Ch'ien-lung period (1736-1795).

Height, 17 *inches.*

E. Valentine

828—Tripod Incense Burner

Globular, with gilt monster-head feet; dragon-head and loose ring handles, and a gilt lion as finial to cover. The decoration consists of conventionalized ornamentation of flowers and leaf scrolls in red, rose, green, yellow and purple enamels on lapis-lazuli-blue ground, and is further enhanced by inserted gilt metal panels containing floral motives in relief. Carved stand. Ch'ien-lung period (1736-1795).

Height, 15½ *inches.*

S. Putnam

829—Ming Temple Altar Vase

Pear-shaped, with spreading mouth. Rudimentary monster-head and loose ring handles, and cover with three small gilt loops. The vase is divided by horizontal gilt bands into six sections, each of them filled

with a decoration of ogre heads, floral motives, clouds forms and symbols in prevailing red, blue and yellow (green and white being sparsely used) on turquoise-blue ground.

Height, 15½ *inches.*

830—Pear-shaped Vase

With spreading mouth and base. Body divided by ficriated bands into five horizontal sections filled with Indian lotus and leaf scrolls in red, green, white, brown and yellow enamels on a turquoise-blue ground. Late Ming period.

Height, 14 *inches.*

831—Bottle-shaped Vase

Oviform body, with tall, slender, tubular neck, flaring at mouth. Decorated with Indian lotus in red, white, yellow and green enamels on a turquoise-blue ground. Carved stand. K'ang-hsi period (1662-1722).

Height, 17½ *inches.*

832—Large Incense Burner

Quadrilateral oviform, with sceptre handles and gilt monster feet. Lotus flowers, leaf scrolls and ogre-head borders in brilliant enamels on a turquoise-blue ground. The cover is surmounted by an openwork gilt finial. Ch'ien-lung period (1736-1795).

Height, 17½ *inches.*

833—Bottle-shaped Vase

Globular body, with trumpet-shape neck. Decoration of various flowers in enamels of bright colors on a grayish-blue ground. Nineteenth Century.

Height, 17 *inches.*

834—Oviform Vase

With broad tubular neck; gilt *t'ao t'ish* head and loose ring handles. Allover decoration of archaic dragon scroll and Greek fret bands with ogre eyes in lapis-blue on a turquoise-blue ground. Carved stand. K'ang-hsi period (1662-1722).

Height, 17 *inches.*

835—Large Tripod Incense Burner

Globular shape, with two bold scroll handles; monster-head feet; openwork gilt cover. Floral decoration, *Shou* symbols, archaic scrolls and gadroon borders in vivid enamels on a turquoise-blue ground. Carved stand. Ch'ien-lung period (1736-1795).

Height, 16 *inches.*

S. Putnam.

836—Large Vase

Quadrilateral oviform. Fashioned after an ancient bronze. It has two gilt handles of *ju-i* shape and inlaid with enamels simulating jewels. The enamel decoration, largely floral, is in the typical colors of the period; the ground is turquoise-blue. In the centre of each side are two gilt metal reliefs of dragons pursuing the jewel of omnipotence. K'ang-hsi period (1662-1722).

Height, 16 inches.

J. G. Smith.

837—Large Ming Vase

Globular body, with spreading base, and flaring neck. Two ogre-head and loose ring handles. The base is divided by floriated bands into five horizontal sections filled with Indian lotus and leaf scrolls in red, green, dark blue, white and yellow enamels on a turquoise-blue ground. Carved stand.

Height, 15 inches.

T. Calvert.

838—Large Ming Vase

Globular body, with short flaring neck; two ogre-head and loose ring handles. The vase is divided by floriated bands into five horizontal sections, which are filled with Indian lotus and leaf scrolls in enamels of varied colors, red and green predominating, on a turquoise-blue ground. Carved stand.

Height, 15 inches.

P. A. Valentine

839—Large Tripod Incense Burner

Globular, with two bold winged dragon handles and gilt monster-head feet. Decoration of floral motives with circular *Shou* characters and symbolical bats, and border of sceptre-head scrolls in enamels of various colors on a turquoise-blue ground. Pierced carved wood cover, with rock crystal finial. Ch'ien-lung period (1736-1795).

Height, 21 inches.

H. Jones.

840—Tripod Incense Burner

Circular shape, on tall, slender supports; two bold loop handles and pierced cover with bronze finial. The decoration consists of scroll borders, *t'ao t'ish* heads and symbols in low tones of enamel on a turquoise-blue ground. Carved stand. Early Nineteenth Century.

Height, 16½ inches.

S. Putnam.

841—Large Vase

Globular body, with cylindrical neck and spreading base. Archaic dragon scroll panels on a ground covered with diaper, ogre-head and sceptre-head borders and palmettes and bats encircling the neck. The prevailing enamels are green, red and blue. Ch'ien-lung period (1736-1795).

Height, 15 *inches.*

F. Partridge.

842—Cloisonné Enamel Shrine

Hexagonal pagoda-shape, with gilt scrolls, ornaments and bells hanging from each corner. Within is a Thibetan idol in gilt bronze incrusted with turquoise. The decoration of the shrine consists of large flowers of the sacred lotus and foliated scrolls, executed in brilliant enamels on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 16 *inches.*

S. Putnam.

843—Enamelled Lantern

Hexagonal shape, of pierced design, with cylindrical base and neck. On the four sides are inserted panels of intaglio glass, with designs of quails and millet in lacquers and gilding. The corners are panelled with decorated opaque glass. Prevailing enamels are green and turquoise blue. Ch'ien-lung period (1736-1795). Has carved cover and stand.

Height, 18½ *inches; diameter,* 7 *inches.*

Yamanaka & Co.

844—Sacrificial Temple Wine Vessel

Globular shape on tripod. Handle and spout of dragon design on gilt bronze, and the cover surmounted by an ornament of gilt bronze in form of a lotus bud. The decoration consists chiefly of *t'ao t'ish* heads and archaic scrolls in tones of yellow, lapis-blue and brown; on a pale green ground. Nineteenth Century.

Height, 17 *inches.*

A. Haviland

845—Enamel and Gilt Bronze Group

A figure of a Sacred Ox in black and white enamel, with gilt horns, tail and hoofs. Seated on his back is Hau Hsiang Tzu, one of the immortal genii, who is playing upon a flute. The saddle cloth is of brocaded design. K'ang-hsi period (1662-1722).

Height, 17 *inches.*

E. D. Babcock

846—Large Oviform Vase

With tubular neck and spreading base. Decoration, a brocaded pattern and various borders; four large panels of the flowers of the four

seasons, and four small panels containing peonies and Buddha's hand fruit, all on a blue ground in enamels of various colors. Ch'ien-lung period (1736-1795).

Height, 18 *inches.*

A. Haviland.

847—Large Bottle-shaped Vase

Globular body, with tall tubular neck. Decoration of hydrangea, tree peonies, magnolia in bloom, bamboo and rocks in enamels of low tones on a turquoise-blue ground. Around the shoulder a border showing the eight attributes of the immortal genii and encircling the neck palmettes and archaic scrolls. K'ang-hsi period (1662-1722).

Height, 18½ *inches.*

E. Calvert.

848—Ming Vase

Quadrilateral oviform, on a square gilt and enamel base. Enamelled turquoise-blue ground, with archaic scrolls, ogre heads, wave patterns and dragons in red, lapis-blue, green, yellow and white enamels. *Mark: Ta Ming Ching T'ai nien chih* (1450-1456).

Height, 18½ *inches.*

W. Henry.

849—Unique Tripod Incense Burner

Circular shape, on tall supports and with two scroll handles. Decorated in various low-tone enamels, with a scene representing the Taoist paradise. The figures of the immortals and their attendants are in relief in carved jade. The cover has a band of openwork incrusted with jades and agates, and is surmounted by a large gilt ornament in the design of dragon with cloud forms. K'ang-hsi period (1662-1722).

Height, 19 *inches.*

Frank Partridge.

850—Buddhistic Ming Altar Piece

A sacred elephant, with a vase on its back. The body is black, spotted with gold; the large ears white, the saddle and saddle cloth adorned with bats and other emblems in enamels of various colors on turquoise-blue ground; the vase has a gilt bronze lip and a floral decoration in enamels of various colors. Elaborately carved stand. Chia Ch'ing period (1796-1820).

Height, 13½ *inches; height of stand,* 7½ *inches.*

S. Putnam.

851—Incense Jar

Short neck, with two gilt dragon scroll and loose ring handles, and supported by figures of a gilt goat and two gilt rams. The type of this

specimen recalls Ming porcelain vases and it is from them that the gilt tassels hanging from the shoulder bands are copied. The decoration consists of water plants, with herons and other water fowl in enamels of various colors upon a black ground, which is covered with a fret design in fine wires. Ch'ien-lung period (1736-1795).

Height, 14 *inches.*

T. Calvert.

825 852—Cloisonné Enamel Tall Ewer

It is of cylindrical shape, with tiara-fronted top and is divided transversely into three sections, with a gilt dragon-shaped handle. It is decorated with five-clawed dragons pursuing the jewel of omnipotence amidst cloud forms and fire emblems. The enamels are red, yellow, dark blue, aubergine and dark green on a turquoise-green ground. These vessels were used for iced fruit syrups. Lacquered stand inlaid with Mother o' Pearl. K'ang-hsi period (1662-1722).

Height, 24 *inches.*

S. Putnam

425 853—Quadrilateral Vase

With trumpet-shaped neck. Decorated on each side with household utensils and objects of art in low tones of red, blue, yellow and brown, on a turquoise-blue ground. Marked with wires to resemble cracking ice. *Mark: Ching T'ai nien chih,* probably apocryphal, the piece being either of a later Ming period, or the early K'ang-hsi period (1662-1722).

Height, 21½ *inches.*

A. Haviland

850 854—Quadrilateral Incense Burner

On four tall feet of archaic scroll design, with two loop handles and pierced cover with jade dragon finial. The body with eight vertical dentilated ridges adorned with Greek fret. The decoration of archaic character consists of ogre eyes, bats and cloud scrolls in enamels and jade inlays. Carved stand. K'ang-hsi period (1662-1722).

Height, 18½ *inches.*

300 855—Large Gilt and Enamel Incense Burner Yamanaka

With vertical dentilated ridges; four monster-head feet and openwork cover with bold lion ornament. The decoration consists mainly of ogre heads and floral motives in brilliant colors of enamel on a turquoise-blue ground. Mounted on a champlevé stand. Ch'ien-lung period (1736-1795).

Height, 20¾ *inches.*

John Hallett.

856—Large Vase

Quadrilateral body, with chamfered edges; handles in form of rectangular scrolls. Decoration of the Indian lotus and leaf and archaic scrolls in lapis-blue, red, white and other enamels on a turquoise-blue and pale green ground. Carved stand.

Height, 19 *inches.*

S. Putnam.

857—Ming Vase

Pear-shaped, with spreading base. Two lion-head and loose ring handles on shoulder. The vase is divided by floriated bands into five horizontal sections filled with Indian lotus and scrolls in enamels of varied colors on a pale turquoise-blue ground.

Height, 17 *inches.*

J. Horace Harding

858—Large Tripod Incense Burner

Globular body, with two archaic bird-shaped handles and supported by three gilt monster-heads. Decorated with emblems of happiness and longevity (bats and *Shou* characters), Indian lotus and foliated conventional designs in enamels of various colors on a turquoise-blue ground. The cover with openwork panel and surmounted by a lotus bud ornament. Ch'ien-lung period (1736-1795).

Height, 20 *inches.*

Mrs. C. K. G. Billings.

859—Large Bottle-shape Vase

With lotus-pod handle on neck. Body shaped as a lotus calyx, the bulbous neck terminating in the form of a lotus bud. The decoration consists of fishes, seaweed, Indian lotus and leaf scrolls in enamels of various colors, lapis-blue and red predominating, on a turquoise-blue ground. Around the shoulder are six gilt panels in the design of lotus pods. Carved stand. Chia Ching period (1522-1566).

Height, 19½ *inches.*

S. Putnam.

860—Large Tripod Incense Burner

Semi-globular shape, with two bold scroll handles and supported by monster-heads. The cover with *ju-i* shaped openwork panels surmounted by a sacred elephant carrying a vase on its back. Floral decoration with the Indian lotus, scrolls of conventional design in lapis-blue, red and other enamels on a turquoise-blue ground. Border of palmettes and ogre heads. Ch'ien-lung period (1736-1795).

Height, 17 *inches.*

S. Putnam

861—Large Incense Burner

Hexagonal jar-shape, with two gilt dragon handles and monster-head feet. The cover with openwork gilt panels and finial. Decorated with conventional floral motives framed by archaic fret pattern in lapis-blue on a turquoise-blue ground. Beautifully carved stand. Ch'ien-lung period (1736-1795).

Height, 21 inches.

862—Large Vase

Hexagonal, with spreading neck and base. Each side has a panel decoration of conventional Indian lotus and leaf scroll within borders of archaic dragon design. Around the shoulder is a band of sceptre-head scrolls. All in typical enamels of the period. Ch'ien-lung period (1736-1795).

Height, 14 inches.

F. Partridge.

863—Large Incense Burner

Quadrilateral shape, with bold scroll handles and feet, and dentilated corners. The cover surmounted by a gilt lion with brocaded ball. Decoration of archaic scrolls and floral designs in enamels of brilliant colors on a turquoise-blue ground. Nineteenth Century.

Height, 23 inches.

C. G. Smith.

864—Large Tripod Incense Burner

Globular shape, on monster-head feet. Yellow bronze cover, with openwork band having a design of dragons and *Shou* characters, two floral cloisonné borders and a monster as finial. The rather indistinct decoration shows dragons, ancient script characters and a border with a design of waves and three peaked rocks rising from the sea. The enamels are of low tones on a turquoise-blue ground. Tall, beautifully carved stand. Late Ming (?).

Height, 16½ inches.

John Hallett

865—Tripod Incense Burner

With two boldly modelled bronze handles in design of archaic dragons mounted on elephant heads; feet of yellow bronze, with trappings studded with semi-precious stones. Decorated with panels of carved cinnabar lacquer on a floriated ground, which shows the influence of an European design, and executed in enamels of various colors on a turquoise-blue ground. Elaborately carved wood, openwork cover studded with jade Taoist personages and animals. Carved stand, dragon shape. Ch'ien-lung period (1736-1795).

Height, 20 inches.

866—Large Beaker-shaped Vase

With bold flaring mouth. Vertical dentilated gilt ridges which project at mouth and base. Decoration of floriated ornament, archaic scrolls and palmettes copied from archaic bronzes, and executed in typical enamels of the Ming period. Carved stand. K'ang-hsi period (1662-1722).

Height, 21 inches.

867—Large Ming Vase

Bulging body, slightly spreading mouth and base, with two ogre-head and loose ring handles on shoulder. Body divided by floriated bands into five horizontal sections filled with large flowers of the Indian lotus and leaf scrolls in red, lapis-blue, green, white and brown enamels on a turquoise-blue ground. Carved stand.

Height, 19 inches.

868—Large Tripod Incense Burner

Globular body, with curved dragon feet and gilt dragon handles. The cover is surmounted by a large perforated, floriated top of gilt copper. A Greek fret band is incised on the brocaded gilt rim. Turquoise-blue ground, with Indian lotus, leaf scrolls, the Buddhist emblems "of happy augury" and border designs in enamels of various colors. Carved stand. Ch'ien-lung period (1736-1795).

Height, 22 inches.

869—Large Tripod Incense Burner

Modelled after an ancient bronze design. Semi-globular shape, on tall feet, with two rectangular loop handles and openwork gilt panels of sceptre-head shape, and filled with lotus scrolls, the finial with dragon and cloud forms. Enamelled in turquoise-blue and decorated with archaic scrolls, bat symbols and lotus flowers in red, dark green and other enamels. Encircling the body is a row of large bosses in gilt brass. Elaborately carved stand.

Height, 20 inches; diameter, 14¾ inches.

870—Pair Garden Seats

Temple-drum shape, with lion-head and loose ring handles, and two rows of bosses. Decoration of flying phœnixes and the flowers of the four seasons in enamels of harmonious colors on a turquoise-blue ground. The top panel decorated with lions sporting with the brocaded ball, and Buddhistic symbols in low tones of enamels. K'ang-hsi period (1662-1722).

Height, 15 inches.

H. D. Babcock.

350 ~ 871—Large Bottle-shaped Vase

Covered with a design of arabesques, symbols and archaic scrolls, and several borders in enamels of very vivid colors on a turquoise-blue ground. Carved stand. Late Ch'ien-lung period (1736-1795).

Height, 21 inches.

W. Henry.

650 ~ 872—Large Ming Vase

Pear-shaped, with spreading mouth and base; two bronze lion-head and loose ring handles on shoulder. The decoration around the body consists of dragons pursuing the pearl of omnipotence, cloud forms, fire emblems and wave designs in red, lapis-blue, yellow and other enamels on a turquoise-blue ground. Around the shoulder is a broad band of grape-vine pattern, and encircling the neck and base are large flowers of the sacred lotus and leafy scrolls. Carved stand.

Height, 20 inches.

S. Putnam.

275 ~ 873—Elaborate Temple Shrine

At the corners of the slightly spreading quadrangular base rise four dragon pillars, supporting an elaborately decorated domed roof, from the corners of which extend scrolls supporting bells. The ornamentation consists of dragons, sacred flowers and scrolls, in gilt metal work, champlevé and cloisonné enamels, and a gilt bronze seated figure of Buddha, which is incrusted with semi-precious stones and has a halo of flame design. Ch'ien-lung period (1736-1795).

Height, 26 inches.

K Ochiai

700 ~ 874—Large Vase

Globular body, trumpet mouth and spreading base. Two bold gilt-bronze elephant-head handles on neck. Decoration of rich brocaded pattern in red, turquoise-green, yellow and other enamels. Around the shoulder and base is a band of sceptre-head scrolls in high relief, within which are lotus scrolls and encircling the neck and foot are bands of palmettes and archaic scrolls on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 21 inches.

S. Putnam.

300 ~ 875—Two Dove-shaped Altar Wine Vessels on Wheels

Of cloisonné enamel and fashioned after the bronze vessels, called *chiu ch'e tsun*, of the Han dynasty (B.C. 202, A.D. 220), intended to be passed around during the ritual. The bird has its tail curved downward, and on its back is a trumpet mouth vase. Besides the suggestions of feathers, the decoration in enamel colors and archaic scrolls of the

220 ~ 875A. Wine Vessel — ~ Partridge

K'ang-hsi period consists of various ornaments copied from ancient bronzes, such as monster-heads, which are displayed on the breast of the dove as well as on the vase.

Height, 22 inches.

876—Large Ming Vase

Pear-shaped, with spreading mouth and base. Two gilt lion-head and loose ring handles on shoulder. Decorated with floriated bands dividing the vase into five horizontal sections filled with Indian lotus and leaf scrolls in enamels of brilliant colors, red, green, lapis-blue and white prevailing, on a turquoise-blue ground.

Height, 21 inches.

877—Large Vase

Oviform body, with spreading neck and base. On the shoulder are three bronze doves and around the neck, base and foot are rows of bronze bosses. Decorated with ogre heads, palmated borders and archaic scrolls in low tones of enamels on a turquoise-blue ground.

Height, 22½ inches; diameter, 23½ inches.

878—Ming Incense Burner

A monster lion in gilt bronze and cloisonné enamel; the prevailing color is dark green. Eyebrows, ears, feet, broad tail and fire emblems, which envelop the body, are finished in gilding.

Height, 17½ inches.

879—Large Beaker-shaped Vase

With bold flaring mouth and four vertical dentilated gilt metal ridges. Decorated with a bold design of conventional lotus and leaf scrolls in red, white, yellow, green and lapis-blue enamels on a turquoise-blue ground. K'ang-hsi period (1662-1722).

Height, 25 inches.

880—Elaborate Hanging Flower Basket and Stand

From the centre of a hexagonal base rises a tall gilt and enamel pillar of cloud-form design, surmounted by a sacred pearl and entwined by a five-clawed bronze dragon, partly gilt, whose forebody projects horizontally. The flower basket hangs from the dragon's mouth; the latter and the base are decorated with landscape, river views, flowers and butterflies in enamels of various colors on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 36 inches.

S. Putnam

950 — 881—Twin Vases or Arrow Stands

Two tall hexagonal vases standing side by side are joined by two chased gilt bronze ornaments, one in the shape of a lion, with a grotesque eagle perched upon its head; the other, which is shown on the reverse, in the shape of a fire dragon, the emblems of the powers and strength of the sky and earth and the air. The vases are enamelled in green and decorated with cloisonné flowers, leaves and a lattice pattern executed in low tones of enamel. This rare specimen follows the model of the earliest bronze arrow stands which were presented as rewards to warriors of distinction. Carved stand. Ming.

Height, 25 inches.

" "

750 — 882—Large Tripod Incense Burner

Globular-shaped body, resting on gilt monster heads, and with two bold scroll handles. The cover has three perforated gilt panels of dragon-scroll design, and is surmounted by a gilt bronze ornament of openwork leaf pattern. The body is covered with a conventional lotus design amid leafy scrolls. Around the shoulder is a sceptre-head border and on the handles a Greek fret and archaic scroll pattern, and the entire ornamentation is in vivid enamels on a light turquoise-blue ground. Beautiful stand with dragons inlaid in silver wires. Ch'ien-lung period (1736-1795).

Height, 26½ inches.

" " "

900 — 883—Large Bottle-shaped Vase

Of cloisonné enamel and gilt bronze. Globular body, with tall cylindrical neck, on which there are three tubular handles. It is enamelled in turquoise-blue and decorated with archaic dragons, birds, floral scrolls and Buddhistic symbols in lapis-blue, red, yellow, white and green enamels. On the shoulder are three ram-head and loose ring handles, the neck is ornamented in relief with three gilt bronze dragons which support an openwork cloud-form design at the mouth. On the body are three dentilated vertical ridges, and the base is elaborately wrought in bronze and gilt in a design of monster heads and dragons. K'ang-hsi period (1662-1722).

Height, 27½ inches.

" "

775 — 884—Very Large Incense Burner

Quadrilateral form, on tall feet of gilt bronze in designs of monster-heads. Two gilt metal handles formed by the winged dragon *Ying Lung;* a cloisonné cover surmounted by a tall perforated gilt copper top of floriated design. The decoration of this imposing vessel consists

chiefly of conventional floral motives, emblems and monster-heads in enamels of the period. Carved stand. Ch'ien-lung period (1736-1795).

Height, 27½ inches.

885—Pair of Large Mythological Lions

With ram horns and bushy tails. Enamelled in green, blue, red, yellow and white gilt feet. Carved stand. Ming.

Height, 19 inches.

886—Tall Quadrilateral Vase

With bold flaring mouth and slightly spreading base, with vertical dentilated ridges. The decoration, which is in various enamel colors on a turquoise-blue ground, consists of archaic scrolls, ogre heads, palmettes and floriated patterns. *Mark: Ching T'ai nien chih.*

Height, 24½ inches.

887—Tall Quadrilateral Beaker-shaped Vase

Fashioned after an ancient bronze. Has vertical dentilated ridges on edges, and is enamelled with hieratic designs in bright colors on a turquoise-blue ground. Carved stand. Ch'ien-lung period (1736-1795).

Height, 13½ inches.

888—Imposing Quadrangular Vase

Of ancient bronze design, buttressed with eight gilt bronze, vertical, dentilated ribs. The decoration is mainly hieratic, the prevailing colors are intense cobalt blue, a deep coral-red, green, pink, yellow and white, displayed upon a soft background of turquoise tint. Carved stand. Ming.

Height, 25 inches.

889—Grand Pear-shaped Vase

With spreading mouth and base. It is enamelled with blue, red, white and other colors in a design of cloud forms, over which is an elaborate relief decoration in gilt bronze of imperial dragons pursuing the pearl of omnipotence. Carved stand. Ch'ien-lung period (1736-1795).

Height, 29 inches.

890—Large Cloisonné Enamel Sacrificial Bowl

Circular shape, with broad rim and tripod support of gilt bronze monster-heads. Decorated on inside in the centre by a pavilion landscape, with female genii riding upon clouds, and on the rim by panels containing flowers, the spaces between being filled with a brocaded pattern;

the outside decoration consists of conventionalized Indian lotus and scrolls. All in red, green, dark blue, yellow and white enamels on turquoise-blue ground. K'ang-hsi period (1662-1722).

Height, 8¼ inches; diameter, 21 inches.

S. Putnam

850 ~ 891—Large Tripod Censer

With cover, cloisonné enamel and gilt copper. The body divided into vertical panels, the lines of which are carried out in a spreading rim with scalloped edge. Elaborate openwork metal cover of floriated design, surmounted by a lotus ornament and Buddhistic symbols. Decorated with emblems, symbolical bats and other designs in enamels of low tones on a turquoise-blue ground. Carved stand. K'ang-hsi period (1662-1722).

Height, 20 inches; diameter, 22 inches.

P A. Valentine

825 ~ 892—Large Fire Bowl

Semi-globular shape, supported by three gilt bronze figures. Two gilt bat-shaped handles on shoulder. The outer surface is profusely enamelled with bold dragons clutching *Shou* characters, cloud forms, fire emblems, lotus scrolls and wave patterns, the prevailing colors being yellow, red, turquoise and lapis-blue. Carved stand.

Height, 14½ inches; diameter, 23 inches.

J. Horace Harding

2600 ~ 893—Pair Grand Temple Lanterns or Censers

Chiseled gilt bronze and cloisonné enamel. Cylindrical, with dome tops and bold elephant-head feet. The bases topped with a balustrade cresting, an outside barrier to the temple. The decoration consists of archaic forms, the conventional lotus, emblems and sceptre heads in enamels of varied colors on turquoise-blue ground. Gilt bronze openwork panels are set in openings of the cover, body and base, those of the body being window-shaped. Have carved stands. Early Ch'ien-lung period (1736-1795).

Height, 51 inches; diameter, 17 inches.

~ Calvert

850 ~ 894—Large Temple Incense Burner

Of quadrilateral pyramidal shape, made in two sections, the upper section being in openwork of scroll design. Lion cover; four low feet. Decoration of floral motives, executed in the vivid enamels of the period on turquoise-blue ground. The whole resting upon four scroll feet and the cover surmounted by a large gilt bronze lion. The entire outer

surface is covered with a turquoise-blue enamel, over which is a cloisonné decoration of floral motive, Buddhistic symbols and archaic dragon scrolls executed in lapis-blue, red, green, white and pink enamels. The edges are finished in gilding, and the corners ornamented with vertical dentilated ridges. Ch'ien-lung period (1736-1795).

Height, 32 inches.

F. Calvert.

895—Mammoth Palace Plaque

Circular. Profusely decorated in enamels of brilliant tones, red, lapis-blue and green predominating, with a garden and pavilions where Chinese scholars and dignitaries have assembled and engaged in games and other pursuits of pleasure. This imposing specimen has the rich colors which mark the porcelain of the era. Has black wood frame. K'ang-hsi period (1662-1722).

Diameter with frame, 41¼ inches.

F. Partridge.

896—Pair Large Seated Figures

An empress and a princess. They are seated on garden seats which have oval perforations and a scroll decoration on turquoise-blue ground, with borders of large beads in red and white. The faces and hands of the figures are gilt. Both are clad in richly embroidered robes, artistically executed with enamels of many colors, those of the empress on a chocolate-color ground and those of the princess on a turquoise-blue and imperial yellow ground. These very important pieces undoubtedly represent the empress of Ch'ien-lung and a princess of her royal household. Mounted on tall stands of carved wood which are lacquered and gilt.

Height of figures, 37 inches; height of stand, 33 inches.

CHAMPLEVÉ AND OTHER ENAMELS

Yamanaka & Co.

897—Water Vessel

In form of a bear. The body is mottled yellow and sprinkled with white spots and black streaks; the eyes are green; the throat, breast and belly are in red, white and rose-color enamels. Fire enamels are in relief and gilt. Carved stand. Ch'ien-lung period (1736-1795).

Height, 3½ inches.

F. Calvert.

898—Shrine Ornament

A sacred elephant carrying on his back a gourd-shape vase, which supports a small round tray. This elephant (*Hsiang t'o pas ping*), one of

the sacred animals figuring on the Buddhist altar, is pinkish white; the brocaded saddle cloth has a dragon design, and the harness is hung with tasselled strings of jewels. The vase and tray are enameled in floral designs on a turquoise-blue ground. Ch'ien-lung period (1736-1795).

Height, 9 inches.

S. Putnam

899—Champlevé Tripod Incense Burner

Rectangular loop handles; pierced cover and top in shape of the sacred elephant carrying a precious vase (*Hsiang t'o pas p'ing*); elephant-head feet. Richly inlaid with multi-colored enamels simulating jewels. The body and the outer border of the cover are decorated with scrolls and Indian lotus executed in relief and gilt upon a ground filled in with turquoise-blue enamel. The engraved mark underneath the foot reads: *Ta Ming Ching T'ai nien chih.*

Height, 5 inches.

900—Champlevé Baluster-shaped Vase

On permanent gilt stand. Repoussé gilt and enamelled in colors; the embellishment consists of *Shou* characters, bats and other Buddhistic symbols, flowers of the sacred lotus and borders of leaf patterns and sceptre-heads. Ch'ien-lung period (1736-1795).

Height, 10 inches.

901—Gilt Bronze and Enamel Tripod Incense Burner

Cover surmounted by a monster-head; two handles in the shape of human figures with dragon heads. Decoration of floral scrolls in high relief, with four floriated panels in enamels. *Mark: Ch'ien-lung nien chih* (made in the reign of Ch'ien-lung). Ch'ien-lung period (1736-1795).

Height, 10 inches.

C. W. Scholle.

902—Pair Champlevé Altar Candlesticks

Repoussé gilt of lotus flower design, filled in with turquoise-blue enamel imitation of semi-precious stones, and pink coral. Ch'ien-lung period (1736-1795).

Height, 13 inches.

K. Oshima

903—Repoussé Gilt and Champlevé Incense Burner

Globular shape, with two sceptre handles and tripod of monster-heads. The decoration of archaic ornaments with *Shou* characters and leaf scrolls is filled in with enamels to resemble lapis-lazuli and turquoise. The cover is surmounted by a gilt bronze lion and a brocaded ball. Ch'ien-lung period (1736-1795).

Height, 11 inches.

904—Repoussé Gilt and Champlevé Jardinière

Flower shape, with rim of sceptre-head design. Decoration of ogre heads surrounded by archaic scrolls executed in coral, mother of pearl, turquoise and lapis-blue enamels. Ch'ien-lung period (1736-1795).

Height, 5½ inches; diameter, 10 inches.

905—Repoussé Gilt and Champlevé Jardinière

Hexagonal flower-shape. Decoration of leaf scrolls and sacred flowers in enamels of turquoise-blue, pink, lapis-blue and white. Ch'ien-lung period (1736-1795).

Height, 4½ inches; diameter, 10 inches.

906—Unusual Shrine Garniture

Consisting of a tripod incense burner and two trumpet-shaped vases of repoussé gilt bronze, ornamented with archaic designs, with red and green enamel applied underneath glass insertions to resemble jade and red agate.

Incense burner, height, 12½ inches; vases, height, 10¼ inches.

907—Repoussé Gilt and Champlevé Incense Burner

Globular, lobed-shaped, with sceptre scroll handles and monster-head tripod. Decorated with flowers of the sacred lotus and leaf scrolls filled in with turquoise-blue, lapis and other enamels, and imitation semi-precious stones. Ch'ien-lung period (1736-1795).

Height, 16 inches.

908—Pair Gilt and Champlevé Altar Pieces

Sacred elephants (*Hsiang t'o pas p'ing*), carrying on their backs vases which are filled with sprays of flowers in coral and jade, and symbolical devices in gilt and enamels. The vases, saddle cloth and trappings are decorated with floral motives and filled in with various enamels and semi-precious stones. Mounted on carved stands, which are ornamented with rails, mouldings of carved jade and gilt bronze.

Height, 13½ inches.

909—Gilt and Enamel Incense Burner

Fashioned in shape of a grotesque monster. The traditional "monster urn" of the Chinese antiquary. It is of gilt bronze, with details worked in relief and filled in with colored enamels. Hinged cover on the back of the animal. In the decoration the cloisonnés being sparsely applied, it is the tone of the gilt bronze body which prevails. While this vessel is of very archaic aspect, the colors of the cloisonnés prove that it cannot be dated further back than the Ch'ien-lung period. Carved stand with lotus-shaped front feet. Ch'ien-lung period (1736-1795).

Height, 12 inches.

JAPANESE AND CHINESE BRONZES

910—Official Bronze Seal

In design of a rock with prunus tree in openwork. Signed by Sekisai. Seventeenth Century.

Height, 3¼ inches.

911—Pair Japanese Bronze Vases

Pear-shaped body, with bulbous mouth. On the body figures in a landscape with a flowering tree (in one Fujiyama is shown) and with ornamental bands and inlays of silver and other metals. Signed by Muneyoshi. Nineteenth Century.

Height, 6¼ inches.

912—Japanese Bronze Incense Burner

Oviform, with two monster-head handles; slightly perforated domed cover, with a dog Foo standing on his front legs forming the finial. Decoration consists of dragons and cloud forms and ornamental bands in relief. Signed: *Somin.* Early Eighteenth Century.

Height, 8 inches.

913—Old Chinese Bronze Censer

Bowl shape, with dragon handles and parcel-gilt.

Height, 3⅛ inches; diameter, 4½ inches.

914—Old Chinese Bronze Tripod Incense Burner

Fashioned after an ancient specimen. Dome-shape cover, with open flaring finial; curved monster handles. Decorated on body and cover with fret bands and panels of geometrical ornaments with medallions in silver wires and gilding.

Height, 6 inches.

915—Ming Bronze Tripod Incense Burner

Semi-globular, with vertical dentilated ridges and rectangular loop top-handles. The body, handles and rings around the cylindrical legs are decorated with archaic ornaments and ogre heads in gold and silver inlay. Wood cover partly openwork, with jade finial.

Height, 7⅝ inches.

916—Ming Bronze Incense Burner

Bowl form, with monster-shape curved handles with pendant. The decoration consists of ogre-head and scroll motives inlaid in gold and silver on a fret ground. There are traces of incrustation.

Height, 5½ inches.

917—Japanese Bronze Incense Burner

Globular, with five double loose-ring handles, and on five slender feet; openwork copper bronze cover. Body decorated with five panels, each composed of two conventionalized dragons in relief casting, forming frames; the entire body and the feet and handles are covered with a closely woven scroll and geometrical pattern. Signed by Seimin *Dai Nippon Bunsei nen Seimin iru* (1817).

Height, 17½ *inches.*

918—Japanese Bronze Okimono

In the shape of a goose; the head turned back and upwards with open beak. Chased feathers, feet and legs; Signed by Yukiyasu. Early Nineteenth Century. Carved stand.

Height, 8 *inches.*

919—Old Japanese Iron Censer

Tall oviform, with swinging handle. Bronze cover pierced with openwork vertical band and curling dragon for finial. Mid-band on body with archaic ornamentation in low relief, having gold and silver overlays, from which extend incised palmettes. Signed by Teiko. Early Eighteenth Century.

Height, 12⅞ *inches.*

920—Old Chinese Bronze Incense Burner

In shape of a horse. Coated with gesso and painted. Saddle and saddle-cloth with scrolled ornamentation. Carved stand.

Height, 7 *inches.*

921—Ming Bronze Sacrificial Wine Vessel

Archaic duck shape. Red, brown and green patina. The bow handle has the forebody of a small four-legged animal at each joint; the neck and beak of the bird form the spout. On the back and neck of the bird and on the neck of the vase are bands with raised rosettes and beaded borders. Carved stand.

Height, 9½ *inches.*

922—Old Chinese Gilt Bronze Censer

With vertical dentilated ridges at angles and in centre; rectangular loop top-handles; scrolled feet. Archaic ornamentation in low relief on a fret ground. Carved stand.

Height, 6⅞ *inches.*

S. Putnam

923—Ming Bronze Tripod Censer

With rectangular loop top-handles and tall slender legs. Archaic scroll and fret decoration in silver wire inlays on the body, handle and feet. Domed wood cover with a *lung chih* agate finial. Carved stand with jade chrysanthemum centrepiece.

Height, 9½ inches.

H. Jones.

924—Old Chinese Bronze Incense Burner

Parcel-gilt dragon-head handles. Decoration consists of dragons and lions, between borders of scroll and floriated pattern, worked in relief and gilt on a waved bronze ground. Ming mark (apocryphal).

Height, 7⅞ inches; diameter of mouth, 6⅛ inches.

Edw. Kalish.

925—Japanese Bronze Sacrificial Vase

With spreading base of openwork, in design of gourd vine in bearing. The vine extending upward on either side and forming handles. The decoration consists of a kiri, crests, gourds and symbolical characters. Signed by Raiseisai. Eighteenth Century.

Height, 8¾ inches.

Mrs Dillingham

926—Bronze Tripod Incense Burner

Loop handles; moulded flat, low cover surmounted by a large peacock, with spreading tail, standing upon a peony flower in slight relief. Decorated with two bands of archaic scroll.

Height, 16¼ inches.

I. Fukushima

927—Ming Bronze Sacrificial Wine Vessel

Globular-shaped, on a tripod. Cover formed by a coiled dragon, whose raised head is the finial; dragon-head spout and handle; feet adorned with monster-masks. The dragon cover is engraved with a fret pattern and the body with a gold archaic scroll and ogre-head motive in relief, coated with a fine green patina.

Height, 11 inches.

Mrs. Ellis

928—Japanese Bronze Bottle-shaped Vase

Coated with a mottled-green patina. A large bird stands on the shoulder looking at a frog which is on the body of the vase. Signed by Masanari. Nineteenth Century.

Height, 14¼ inches.

A. Bailand

929—Old Chinese Bronze Tripod Incense Burner

Fire gilt. Globular, with dragon handles and monster-head feet. Body decorated with cloud forms and fire emblems in relief casting. Domed wood cover, with tall openwork jade finial.

Height, 5½ inches.

Yamanaka & Co.

930—Old Chinese Parcel-gilt Incense Burner

Quadrilateral shape, with vertical dentilated ridges; rectangular loop handles; plain cylindrical feet, with monster-masks, and gilt openwork cover of floriated pattern, with lion finial. The body is decorated on each side with gilt panels of flowers, figures and animals, cut in high relief on a gold-mat ground. Border of Greek fret inlaid with gold wire. Bronze and gilt stand to conform.

Height, 10¾ inches.

A Bailand.

931—Parcel-gilt Trumpet-shape Vase

Old Chinese bronze, ornamented with four vertical dentilated ridges, and gilt archaic ornaments raised in relief on a Greek fret ground.

Height, 12¼ inches.

W. Henry.

932—Old Chinese Bronze Incense Burner

Representing a richly robed figure of a sage seated on a gaily caparisoned stag, the latter enamelled, and the robe of the figure and the trappings of stag decorated in gold and enamelled colors.

Height, 21½ inches.

A Bailand.

933—Old Chinese Bronze Incense Burner

A horned kylin of the Karashishi type, with horse hoofs; flames on the back and a bushy tail. The body with an engraved scale pattern. Seventeenth Century.

Height, 21½ inches.

W. Henry.

934—Archaic Temple Wine Vessel

A grotesque mythological monster modelled in bronze. Two-section quadrangular base, with vertical dentilated ridges. The handle formed of a dragon's head with out-drawn tongue. The cover at the end and above the lip represents a grotesque animal with two horns. The whole is ornamented with motives of archaic dragon scrolls and ogre heads, and is incrusted with a verdigris-green and mottled-brown patina. Dated 955 A.D. (after the Posterior Chou dynasty and before the Sung).

Height, 14¼ inches.

A. Harland.

330 — 935—Large Antique Bronze Incense Burner

Parcel-gilt. In the shape of a lion, with his right paw resting on a brocaded ball, the ribbon filet of which is in his mouth. On the head is the script character "King," which is given to the five-hundred-year-old lion. Early Yuan period.

Height, 21 inches; length, 25 inches.

H. Jones.

240 — 936—Pair Late Ming Bronze Kylins

Mounted as fire dogs. The kylins, which are covered with a brown patina, are seated upon fire-gilt stands of Gothic design and European manufacture.

Total height, 28¼ inches.

Mrs Ellis

40 — 937—Japanese Bronze Vase with Cover

Oviform, with dragon-head handles and double-dome shape cover. Elaborately ornamented with a legendary scene showing a poetess (perhaps the Empress Jiukokogu?) a warrior and a seascape, with pine branches and birds. The narrowing neck, spreading base and cover are ornamented with archaic borders. The decoration offers a rich display of gold, silver and other metal inlays. Nineteenth Century. (Made in the province of Kaga.)

Height, 19½ inches.

40 — 938—Tall Japanese Bronze Vase with Cover

Loop handles, adorned with large elephant heads; double-domed cover, with turned finial. The body elaborately decorated with a scene of two personages, one of whom is the Empress Jiukokogu, and the other probably the Emperor, and a landscape with pine branches and birds and a sea view (between Japan and Corea), chased, and with gold and various metal inlays; the neck, base and cover are ornamented with archaic borders. Nineteenth Century. (Made in the province of Kaga.)

Height, 25 inches.

S. Putnam

50 — 939—Japanese Bronze Tall Stand

Conventionalized, pagoda shape, resting on four sceptre-head legs, which are topped with dragon mask ornaments. The ornamentation, which is in relief casting, consists of mythological beasts, birds, cloud forms and scroll patterns. Brown patina.

Height, 25 inches; diameter, 12 inches.

940—Japanese Bronze Pedestal

Tall circular-shape, on permanent base. Coated with a rich brown patina and ornamented in relief with panels of dragons and borders of sceptre heads, Greek fret and floriated patterns.

Height, 34 inches; diameter, 15 inches.

941—Gilt Bronze Thibetan Buddhist Deity

Having a double halo and seated upon a throne engraved with scroll work; the figure has incrustations of semi-precious stones. Carved stand.

Height, 8⅛ inches.

942—Old Chinese Bronze Idol

Heavily plated with gold. Figure of Buddha seated cross-legged upon a lotus throne, mounted on a carved wood and gilt miniature temple table.

Height, 8½ inches.

943—Pair Idols

Cast in bronze and heavily plated with gold. Figures of Buddha or Thibetan deities seated on thrones of lotus designs and incrusted with semi-precious stones.

Height, 17 inches.

944—Ancient Bronze Siamese Idol

Seated figure of Buddha; green patina.

Height, 18 inches.

945—Ancient Bronze Siamese Buddhist Idol

Figure of Buddha seated cross-legged, the face gilded and the body coated with a mottled-green patina.

Height, 25 inches.

946—Ancient Bronze Siamese Idol

Seated figure of Buddha.

Height, 21½ inches.

947—Large Thibetan Bronze Buddhist Deity "Miroku" (Maitreya)

Of massive bronze, heavily plated with gold. The figure is seated cross-legged, with right hand resting on his knee, palm outward, and the other raised in a delicate and expressive gesture. Partly engraved and incrusted with semi-precious stones. The perfect proportions and the

beauty of expression and of lines show it to be the work of a master. Lotus throne of carved and lacquered wood, composed of a three-step base repeated at top (reversed) above a mid-band having on a ground filled with a geometrical pattern, four panels with *shishi* and flowers. Seventeenth century.

Figure, height, 45 inches; stand, height, 25 inches.

525 948—Life-size Statue of a Chinese Sage M. Bernet.

Early Ming period. Of massive cast bronze, heavily plated with gold and partially painted with red lacquer. The figure is draped in a graceful flowing robe and stands on a base fashioned to simulate rocks.

Height, 67 inches.

FIFTH AFTERNOON'S SALE

MONDAY, FEBRUARY 20TH, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

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JAPANESE CARVINGS, PIPES, POUCHES, INROS, AND OTHER OBJECTS

E. H. Drew

949—TWO IVORY NETSUKES

A. *Shin Kiro,* minute buildings inside the partly-open shell of a clam.

B. Group of shells of similar motive to the preceding. Signed Gikuhosai. Nineteenth Century.

E. M. Kaldenberg & Sons

950—TWO IVORY NETSUKES

A. Openwork carving in the shape of a button, with fire-gilt bronze overlay representing a Chinese sage (Chorio) riding across a bridge. Eighteenth Century.

B. *Shin Kiro,* the motive known as the "clam's dream," minute buildings inside the partly-open shell of a clam. Nineteenth Century.

B. S. Steiner

951—TWO IVORY KAGAMIBUTAS (Button-shaped Netsukes)

A. Relief carving of a Chinese personage holding a double-gourd bottle. About 1800.

B. Carving of a crab, leaves and some characters. Engraved shibuichi panel with gold and copper inlays representing a monkey holding fruit. About 1800.

E. H. Drew.

12 50 952—Two Ivory Kagamibutas (Button-shaped Netsukes)

A. With panel containing a *Nio* carved in low relief. Nineteenth Century.

B. Openwork carving. Quail, millet and pine tree overlaid in shakudo. About 1800.

R. B. Dodson

9 50 953—Two Large Ivory Kagamibutas (Button-shaped Netsukes)

A. Low relief carving of Soki catching a demon. Cloisonné ojime. Signed by Tomotane.

B. Treasure boat carved in low relief.

R. C. Veit

22 50 954—Three Ivory Netsukes

A. A hare. Modern.

B. Mother and Child. Nineteenth Century.

C. *Kohaku Sennin* sitting on a crane. Nineteenth Century.

F. M. Kaldenberg & Son

12 50 955—Three Netsukes

A. A Japanese legend: *Kiyohime* in the guise of a dragon, imprisoning the holy monk *Anchin* under a temple bell. Eighteenth Century.

B. Fisherman putting in his net. Late Eighteenth Century.

C. Wood netsuke. A seated figure with dice box. Signed by Koremoto.

P. D. Pruyn

20 50 956—Two Ivory Netsukes

A. *Gama Sennin* with a toad on his shoulders. Early Nineteenth Century.

B. No and Kyogen masks. Signed by Metsushige.

Mrs Kelsey & Bird

20 50 957—Three Ivory Netsukes

A. Carved in openwork with pierced panels where figures and landscapes represent the motive known as the "happy meeting" of two friends. Eighteenth Century.

B. A Kusen (the Chinese *Wu Ts'ven*), a Taoist Saint clad in a dress of leaves. Eighteenth Century.

C. Taoist personage with attendants. About 1800.

F. D. Prujn.

958—Two Ivory Netsukes

A. Street performers. Signed by Naga-Yoshi. Nineteenth Century.

B. One of the mermaids of the Taiyou Island waters. Signed Hakubai. About 1800.

F. R. Kaldenbergs & Sons.

959—Three Ivory Netsukes

A. Tanuki no hara tsuzumi. Badger striking its distended belly as a drum. Early Nineteenth Century.

B. A Chinese warrior. About 1800.

C. Two Chinese generals. About 1800.

Mrs. Kelsey & Bird.

960—Two Ivory Netsukes

A. Monkey with fish on a shell on the inside of which is a cuttle fish. About 1800.

B. The mythical animal called Baku. Early Seventeenth Century.

Mrs. Lauthier.

961—Three Ivory Netsukes

A. Two mythological lions. Signed by Tomoharu. About 1800.

B. Heron, lotus and wave designs in openwork carving.

C. Fox carrying a large melon. Nineteenth Century.

F. R. Kaldenbergs & Sons.

962—Two Small Ivory Carvings

A. Samurai and wife. Signed by Joko. Modern.

B. Standing female and her pet dog. Nineteenth Century.

E. S. Crew.

963—Wood Carving

A mythical animal partly coated with vermillion lacquer. Nineteenth Century.

F. R. Kaldenbergs & Sons.

964—Ivory Netsuke

Kohaku Sennin and his crane. Signed by Ieko. Eighteenth Century.

965—Japanese Pipe Case " " " "

Shoji, a demon destroyer, carved in relief. Cord loop in design of a demon on a pine branch. Signed Nobu-Uki.

966—Japanese Carved Ivory Pipe Case (Kiseruzutsu)

A pilgrim, one of the 24 paragons of filial piety, filling his gourd at a torrent; cloud forms and a pine branch above. Signed Kozan.

967—Japanese Carved Ivory Pipe Case (Kiseruzutsu)

In high relief with a figure of Netta No Shiro with torch light. Cord loop of wave design. Signed Mitsu-Toshi.

968—Japanese Carved Ivory Pipe Case (Kiseruzutsu)

A gardener resting under a pine tree and gazing at a distant waterfall. Signed Shu-min.

969—Japanese Carved Ivory Pipe Case (Kiseruzutsu)

A fisherman carrying a child.

970—Japanese Carved Ivory Pipe Case (Kiseruzutsu)

The carved ornamentation represents *Handaka-sonja*, one of the 16 *Rakans*, seated and holding in his right hand a sceptre; beside him an incense burner from the smoke of which a dragon is being created in a gold chain in high relief. Signed Kiyotami.

971—Japanese Carved Ivory Pipe Case (Kiseruzutsu))

A fagot gatherer crossing a bridge and looking up at a bird. An old Japanese story of the tongue-cut sparrow carved in relief. Signed Toun.

972—Japanese Carved Ivory Pipe Case (Kiseruzutsu)

The decoration represents *Handaka-sonja*, one of the 16 *Rakans*, seated and holding in his left hand an incense burner, from the smoke of which a dragon is being created, in gold, chased in high relief. Signed Mekotami.

973—Japanese Carved Ivory Pipe Case (Kiseruzutsu)

Three *mon* crests. Incised and carved in relief. Signed Riu-ho.

974—Japanese Carved Ivory Pipe Case (Kiseruzutsu)

Kaisonga, one of the 16 *Rakans*. Signed Oh-Sai.

975—Japanese Carved Pipe Case (Kiseruzutsu)

Elaborate allover decoration of chrysanthemums, plum in blossom, bamboo and cloud forms, exquisitely carved in relief. Signed Hosai.

976—Japanese Carved Pipe Case (Kiseruzutsu)

A Pilgrim kneeling and making an offering. Signed Komin.

977—Japanese Carved Ivory Pipe Case (Kiseruzutsu)

A famous Japanese geographer; in relief carving.

978—Japanese Carved Ivory Pipe Case (Kiseruzutsu)

Three large crests in relief on a black ground.

979—Japanese Carved Ivory Pipe Case (Kiseruzutsu)

A laborer lifting a large log.

980—Japanese Carved Ivory Pipe Case (Kiseruzutsu)

Japanese legendary subject; warrior and fisherman (*Susanaonomi-koto*) in relief carving. Signed Kogiyoku.

981—Japanese Ebony Pipe Case

Ornaments in relief in silver; figure of Japanese carrying a large umbrella. Nineteenth Century.

982—Japanese Silver and Bamboo Pipe (Kirseru)

Silver bowl. Dragons, wave designs and cloud forms chased in high relief.

983—Japanese Silver and Bamboo Pipe (Kirseru)

Silver bowl, with chased pine branches and mouthpiece with Koi fish ascending a waterfall; modelled in gold.

984—Japanese Silver and Bamboo Pipe (Kirseru)

Silver bowl and mouthpiece with chased and engraved dragons amid cloud forms.

985—Japanese Silver Pipe (Kirseru)

Elaborate decoration of tiger, dragon and cloud forms, chased in relief and incrusted with gold and shakudo.

986—Japanese Tobacco Pouch (Tabakoire)

Black-grained leather. Shibuichi lockplate of two warriors in combat, in high relief, with various metal and red lacquer inlays. Signed Haruaki. Silver chain. Ivory netsuke with relief carving of Hotei and boy. Signed Giokosai.

987—Japanese Tobacco Pouch with Pipe and Pipe Case (Tabakoire)

Black-grained leather. Lockplate with a lion (*shishi*) and peonies wrought in shibuichi, gold and other metals. Signed Kiku-Kawa. Silver chain. Ivory netsuke with carved ornamentation of a pilgrim seated beneath a pine tree. Signed Moritsugu. Has silver and bamboo pipe.

988—Japanese Tobacco Pouch with Pipe Case (Tabakoire)

Black-grained leather. Shakudo lockplate depicting two figures in a boat, with silver, gold and copper inlays. Silver chain. Ivory netsuke with shakudo panel showing three seated figures wrought in relief in various metals.

989—Japanese Tobacco Pouch with Pipe Case (Tabakoire)

Black-grained leather. Shakudo lockplate with an eagle on a pine tree. Silver chain and large ivory netsuke in a design of two wrestling warriors. Signed Tomochika.

990—Japanese Tobacco Pouch with Pipe and Pipe Case (Tabakoire)

Black-grained leather. Shibuichi lockplate showing a lion (*shishi*) and peonies with inlays of other metals. Signed Hironori. Silver chain and ojime. Ivory netsuke in design of a tiger. Signed Tomotada. Has silver and bamboo pipe.

991—Japanese Tobacco Pouch with Pipe Case (Tabakoire)

Black-grained leather. Lockplate wrought in shibuichi and gold representing a warrior slaying a dragon. Silver chain of many strands. Metal ojime. Ivory netsuke with relief carving of a mythical personage.

992—Japanese Tobacco Pouch with Pipe Case (Tabakoire)

Black-grained leather. Lockplate of shibuichi, shakudo and other metals representing *Kato Kiyomasa* spearing a tiger. Silk cord. Agate ojime and ivory netsuke with shibuichi panel overlaid with various metals and showing a grotesque mask (the character King, on the crown, means a tiger older than five hundred years).

993—Japanese Tobacco Pouch with Pipe and Pipe Case (Tabakoire)

Black leather. Shibuichi lockplate having peonies overlaid with gold and red lacquer. Signed *Shiunko*. Silver chain. Ivory netsuke with carving of *Ushiwaka* driving his sword into a huge fish. Has silver and bamboo pipe.

994—Japanese Tobacco Pouch with Pipe Case (Tabakoire)

Black-grained leather. Shibuichi and silver lockplate in design of peonies wrought in openwork. Silver chain and ojime. Ivory netsuke with carving of a family boating party. Signed Moritoshi.

995—Japanese Tobacco Pouch with Pipe Case (Tabakoire)

Brown leather pouch. Green deerskin pipeholder. The shibuichi and gold lockplate displays a dragon amid cloud forms. Heavy three-strand silver chain. Chased silver ojime. Carved ivory netsuke which represents one of the heroes of Japanese folklore slaying an eagle. Signed Moritoshi.

996—Japanese Tobaçco Pouch with Pipe Case (Tabakoire)

Embossed and gilt leather. Shibuichi lockplate in form of a sprig of leaves with two *kaki* fruits, one of which is in coral. A coral *kaki* is inserted in each of the three shibuichi plates forming the chain; these plates are engraved and inlaid with gold and silver. Oval ivory netsuke with metal panel ornamented with a jardinière of flowers worked in relief on nanako ground.

997—Japanese Tobacco Pouch and Brush and Ink Holder

One side is of figured embossed leather and the other of polished cocoanut shell, ornamented with figures of a Chinese sage and boys carved in low relief. Signed Tenko. Carved wood ojime and brush and ink holder.

998—Japanese Tobacco Box with Pipe Holder (Tabakoire)

The box is of bamboo, carved with a landscape in Chinese style and having an inscription; the bottom and cover are of teakwood, the latter bearing inscription and signed Rogan. Ojime carved in openwork. Bamboo pipeholder, with carving of an equestrian figure of a *shojo*, and an ivory band with palmated ornament.

999—Temple-bell-shaped Carved Inro

In three sections. Cinnabar lacquer, decorated with a dragon in relief on a ground of wave designs. Ivory ojime carved in design of a demon with a turtle shell on his back. Netsuke shaped as a cylindrical perfume box. Eighteenth Century.

1000—Inro (Japanese Medicine Case)

Decorated with a badger striking its belly with its forepaw, "Tanuki no hara tsuzumi," in relief. Signed Tsuhaichi zayimon joho. Ojime of wire filigree work. Carved ivory netsuke in design of a seated pilgrim. Eighteenth Century.

1001—Carved Inro

In five sections. Cinnabar lacquer with a floriated geometrical ground. Decorated with the plum in blosom, pine, bamboo and millet and carved flowers in relief. Metal ojime. Carved ivory netsuke of bell design. About 1800 or earlier.

1002—Inro

In three sections. Decoration of a dragon in relief amid cloud forms on a dark ground imitating an iron texture. Ojime of lacquer. Black wood netsuke of a hooded figure with an ivory face. Nineteenth Century.

1003—Shibuichi Inro

In four sections. Incrusted with small silver and gold panels and seals of varied shapes containing conventional ornaments and characters. Carved openwork ivory netsuke. Eighteenth Century.

1004—Metal Inro

In three sections. Iron partly silver-lined. Decorated with a landscape design, with outlines slightly raised and modelled by metal over-

lays, and having inlays of gold and silver, after the manner of the Kaneiye school. Metal ojime. Netsuke in shape of a double-gourd bottle of blue and white porcelain. Eighteenth Century.

Mr. Perkins.

1005—Silver Inro

In four sections. Allover foliated scroll decoration, delicately engraved. Metal ojime. Carved bone netsuke with jardinière of flowers in shibuichi. Modern.

C. E. H. Curtis

1006—Inro

In four sections. Flat oval. Brown lacquer. Decorated on both sides with *Nio*, the temple guardian, painted in red, gold and black lacquer. Ojime and netsuke of carved wood in the shape of fruit stones. Early Eighteenth Century.

P. C. Pinney.

1007—Inro

In five sections. Gold lacquer. Decorated with monkeys, trees, rocks and other designs painted in takamakiye of varied colors on a thin gold ground. Ivory ojime, inlaid with semi-precious stones and mother of pearl. Ivory netsuke carved in the shape of a dog. Seventeenth Century.

C. E. H. Curtis

1008—Carved Inro

In five sections. Cinnabar lacquer with a floriated pattern. Decorated with Chinese personages, cloud forms and other designs carved in high relief. Wood netsuke of a man asleep with a monkey on his back. Eighteenth Century.

Mrs. Jos. Gould.

1009—Inro

In five sections. Red lacquer with black markings. Decorated with a Chinese personage standing in a boat, pine trees, birds and moon, in lacquer of varied tints and mother of pearl inlays. Wood ojime. Carved ivory netsuke of a man asleep with a monkey on his back. Seventeenth Century.

F. W. Kaldenberg.

1010—Carved Inro

In four sections. Teakwood lacquer. Allover decoration known as the "thousand storks" delicately carved in low relief. Ojime in the form of two masks. Nineteenth Century.

1011—Inro

In five sections. Gold lacquer. Decorated with dragons and cloud forms on a ground of wave designs painted in takamakiye of varied colors. Carved ojime. Carved ivory netsuke representing a diver rising from the water with a large specimen of coral. Seventeenth Century.

1012—Inro

In two sections. Black lacquer. Decorated with a bear, rocks and a waterfall in black, gold and red lacquer. Metal ojime. Netsuke, a creeping child. Signed Masanao. Eighteenth Century.

1013—Inro

In four sections. Gold lacquer. Decorated with No-dancer, utensils in takamakiye and lambrequin borders in hiramakiye on a nashiji ground. Metal ojime. Ivory netsuke with relief carving of *Tennin*, a beautiful female inhabitant of the Buddhist paradise. Inro signed Kokosai, netsuke Minkoku. Early Eighteenth Century.

1014—Carved Inro

In five sections. Cinnabar lacquer with floriated ground. Decorated with Chinese personages under pine trees carved in high relief. Agate ojime and red lacquer netsuke. Early Eighteenth Century.

1015—Carved Inro

In five sections. Cinnabar lacquer with floriated ground. Decorated with Chinese personages and pine and willow trees carved in relief. Nut ojime. Button-shaped netsuke of carved cinnabar lacquer. Eighteenth Century.

1016—Flat Ivory Inro

In three sections. Decoration of birds, persimmon tree and *mon* crests in raised lacquers of various colors. Signed by Kokosai. Ivory ojime in form of a badger. Button-shaped netsuke of ivory. Nineteenth Century.

1017—Inro

In five sections. Black lacquer. Decorated with dragon and tiger, painted in takamakiye of varied colors and with silver inlays on a thin gold ground, within a shaped frame of gold scroll work. Metal ojime. Netsuke in the shape of a Chinese pilgrim. Seventeenth Century.

1018—Inro

In five sections. Black lacquer. Decorated with dragons rising out of the sea, painted in low relief togidashi-makiye. Oblong metal ojime. Ivory netsuke in design of a seated warrior. Eighteenth Century.

1019—Inro

In five sections. Green lacquer. Decorated with various shaped panels of landscapes and plants executed in gold. Coral ojime. Netsuke in shape of small round box with *shojo* riding a turtle. Netsuke signed Kosai. Late Nineteenth Century.

1020—Carved Inro

In four sections. Teakwood carved in relief with Chinese scenes. Metal ojime and carved ivory netsuke of openwork design. Eighteenth Century.

1021—Inro

In four sections. Gold lacquer. Decoration, the combat between Kumagai and Atsumori, painted in various colors and inlaid with mother of pearl upon a gold lacquered ground. Black wood netsuke with a carved mountainous landscape. Early Nineteenth Century.

1022—Inro

In five sections. Nashiji lacquer. Decoration of carp leaping a waterfall finely executed in raised gold and other lacquers. Early Eighteenth Century. Metal ojime. Ivory button netsuke with relief carving of boys at play. Signed Kikugawa (Nineteenth Century).

1023—Inro

In five sections. The outer case of greenish lacquer ground with a silver and gold broken geometrical pattern. Decorated with cloud forms

in varied shades of gold and silver lacquer. The inro of brocade pattern, executed in inlaid gold and red lacquer on a green ground. Coral ojime. Netsuke of wood with an ivory panel which is decorated with a carved figure of Daruma. Nineteenth Century.

1024—Inro

In five sections. Gold lacquer. Decoration of a landscape with a Chinese goddess (Si Wang Mu?) and her attendant, who carries a basket of peaches, executed in relief in various metals on a beautifully polished gold ground. Signed by Kogiokusai. Early Nineteenth Century.

1025—Inro

In five sections. Gold lacquer. Decorated with an episode of the story of Chorio (the Chinese *Chang Liang*) when he picks up the shoe of an old man riding over a bridge: painted in lacquer of various colors, the waves and bridge being in togidashi-makiye. Signed Kakosai. Nineteenth Century.

1026—Inro

In six sections. Gold lacquer decorated with a richly brocaded curtain, a temple drum, maple tree and cloud forms pencilled in delicate gold lacquer of varied tints with some touches of red on a kinji ground. Early Nineteenth Century.

1027—Inro

In five sections. Gold lacquer. Decorated with river scenes with anchored fishing boats, a bridge, rocky shore and willow trees exquisitely executed in gold lacquers of various shades on a kinji ground. Early Nineteenth Century.

1028—Inro

In five sections. Aventurine lacquer. Flowers beautifully executed in raised gold of various tones. Signed Kokasai. Early Eighteenth Century. Ivory netsuke carved in design of a young *tengu*. Early Eighteenth Century.

1029—Carved Inro

In five sections. Cinnabar lacquer. Decorated with tree peonies and other flowers and borders of arabesques finely carved in relief. Metal ojime of Daruma. Black and red lacquer, box-shaped netsuke. Early Eighteenth Century.

1030—Inro

In five sections. Decorated with ancient script characters expressing longevity, slightly raised in gold lacquer, and detached cherry blossoms in silver on a ground covered with pine needles. Eighteenth Century.

1031—Inro

In three sections. The decoration of the central section which is shaped as a chrysanthemum consists of two No-dancers, wrought in relief in gold, shakudo and silver, on a kinji ground. Metal ojime. Black netsuke carved in form of a turtle and signed Komin. Early Eighteenth Century.

1032—Round Inro

In four sections. Gold lacquer decorated in high relief. A figure of *Noi* and a temple fountain skilfully wrought in precious and other metals, and lacquer to simulate bronze on a kinji ground. Signed Hojusai Shigemitsu and dated 1856.

1033—Inro

In five sections. Brown lacquer. Decorated on one side with a nobleman of old times on horseback with his two attendants and on the other with a garden landscape, executed in slight relief in gold and silver lacquer. Signed Osai, a pupil of Kansai. Nineteenth Century.

1034—Inro

In six sections. Gold lacquer. Decorated with a scene representing a combat of Benkei and Yoshitsune on the Gojo bridge, the figures modelled in relief in various metals, the bridge and landscape delicately painted in gold and brown lacquer on kinji ground. Coral ojime. Netsuke with a *shishi* carved in high relief. Eighteenth Century.

1035—Inro

In five sections. Gold lacquer. Decorated with an allover landscape, the flowers, fir trees and mountains in slight relief on nashiji and kinji ground. Cloisonné ojime. Ivory netsuke carved in the shape of two puppies. Signed Kajikawa. Early Eighteenth Century.

1036—Inro

In six sections. Gold lacquer. Decorated with a seascape on a kinji ground, the sailing ships and chidori gulls painted in slight relief, the waves in togidashi-makiye. Amber ojime. Carved wood netsuke in shape of a walnut. Late Eighteenth Century.

1037—Inro

In six sections. Gold lacquer. Decorated with mountainous landscape, pine grove and cascades, in the style of the Kano school, executed in varied shades of gold lacquer on kinji ground with gold leaf mosaics. Coral ojime. Ivory carved netsuke, monkey with drum. About 1800.

1038—Carved Inro

In five sections. Red lacquer. Decorated with dragon and cloud forms carved in bold relief in black lacquer on a red ground of engraved wave pattern. Bone ojime. Carved netsuke to conform with the inro. Eighteenth Century.

1039—Inro

In six sections. Gold lacquer of very fine quality. Decorated with a temple drum artistically executed in high relief in various tints of gold, silver and a little red on a kinji ground. Coral ojime. Nineteenth Century.

1040—Silver Inro

In four sections. With shakudo case, which is decorated with a quail, wild ducks, flowers and grasses in gold, silver, copper and shibuichi, the design being further carried out by perforations representing a crescent moon above a running rivulet. Coral ojime. Silver dome-shaped netsuke with mouse in relief. Nineteenth Century.

1041—Inro

In six sections. Black ground. Decorated with flying wild geese, aquatic plants, and a sprig of cherry blossom in raised gold of various tones painted in various colors of lacquer, the waves being executed in togidashi-makiye. Signed Kijikawa. Metal ojime. Square netsuke with carvings in relief of fishes. Signed Giokuhosai. About 1800.

1042—Inro

In five sections. Gold nashiji lacquer. Decoration of horses under maple trees, finely executed in gold and other lacquers to resemble shibuichi, bronze and other metals. Signed Kokasai. Eighteenth Century.

1043—Carved Inro

In five sections. Cinnabar lacquer. Decorated with dragons and cloud forms in black lacquer carved in relief on a red ground covered with an engraved floriated pattern. Signed Chokuan. About 1800. Open-work metal ojime. Star-shaped netsuke with metal-work ornament showing a coiled dragon and the sacred jewel in high relief.

1044—Inro

In five sections. Gold lacquer. Decorated with the eight beautiful views of Lake Biwa (*Omi hakkei*) in taka, togidashi and hira-makiye with mother of pearl and coral inlays. Signed Kyokawa Morimitsu. Yellow bronze *sentoku* netsuke. Eighteenth Century.

1045—Inro

In five sections. Decoration of carp leaping a waterfall, in slightly raised gold, black and red lacquer on a nashiji ground. Signed Kanskosai. Agate ojime. Carved wood netsuke in form of a *shishi*. Signed Jusen. Eighteenth Century.

1046—Inro

In six sections. Gold lacquer. Allover decoration showing a mountainous landscape in taka, togidashi-makiye of varied shades of gold and silver. Inside finished in giobu nashiji. Signed Kajikawa. Early Eighteenth Century.

12.50 1047—Inro

K. Ochima.

In five sections. Decorated with an episode of the story of Chorio (the Chinese Chang Liang) when he picks up the shoe of an old man riding over a bridge. Black lacquer. The figures and a dragon executed in relief in various metals with slight mother of pearl and malachite inlays on a gold ground. The lacquer work by Shigetsugu and the metal work by Shozui. Early Eighteenth Century.

12.50 1048—Inro

J. E. H. Curtis.

In four sections. Decorated with a tree in blossom in slight relief in gold and floating leaves inlaid in red-toned ivory on a nashiji ground. Signed Kwanshosai; after a design of Hogen Yeisen. Eighteenth Century.

12.50 1049—Japanese Iron Inro

Mr. Rockwell.

On the cover a gilt dragon in relief; the edges with a fret border and the sides with a Chinese grass-leaf pattern, both in silver inlays. Iron netsuke in shape of a peach, the fruit of immortality. Seventeenth Century.

17.50 1050—Inro

F. M. Kaldenberg

In six sections. Gold lacquer. Decorated with a crow perched on a tree painted in black lacquer and a full moon in silver lacquer on a kinji ground. Signed Shunkosai. Eighteenth Century. Glass bead ojime. Carved ivory netsuke of a warrior. Signed Tomochikal. Early Nineteenth Century.

20.00 1051—Inro

" " "

In five sections. Brown and black ground, with delicately executed wave pattern, over which is a decoration of lotus flowers and leaves in gold and silver lacquer of various tints, with a bronze inlaid frog in high relief. Gold seal of Yasushika. Coral ojime. Carved ivory netsuke, tinted green in the shape of lotus leaf, on which is a frog in relief. About 1800.

17.50 1052—Inro

" " "

In five sections. Gold lacquer. Decorated with a scene of two street performers and their trained monkey, painted in slight relief in various colors of lacquer on a kinji ground, the faces and hands being of inlaid

ivory. Cinnabar ojime. Ivory netsuke of peonies carved in open-work. The inro signed Kakosai Shozan, the inlaid work Shibayama, and the netsuke Hodo. Nineteenth Century.

1053—Inro

In six sections. Gold lacquer. Decorated with the eight beautiful views of Lake Biwa (*Omi hakkei*) executed in relief in gold and silver lacquer on a kinji ground. Signed Kokosai, with red seal. Black lacquer netsuke of a frog resting on a tile. Netsuke by Masanao. Eighteenth Century.

1054—Inro

In five sections. "Shark-skin" ground. Decoration of storm dragons amid cloud forms executed in raised silver and gold lacquer on a gold ground. Cloisonné ojime. Manju-shaped netsuke, with peacocks and flowers in gold and other lacquers, and inlaid with mother of pearl. Signed Shozan and Shibayama. Seventeenth Century.

1055—Inro

In five sections. Gold lacquer. Decoration of two No-dancers in lacquer of various colors in slight relief upon a kinji ground, within shaped frames. Signed Kokosai. Nineteenth Century.

1056—Inro

In four sections. Black lacquer. Decoration of two large gold lacquered panels with bust portraits of Chinese personages painted in various lacquers and inlaid with mother of pearl and lead. Carved ivory button netsuke. Signed Giokuyosai. Eighteenth Century.

1057—Carved Snuff Bottle

Cinnabar and other lacquers. Decorated with prunus blossoms, melons and butterflies, carved in high relief, and Greek fret neck band. Amber ojime. Cinnabar lacquer netsuke with carving of leaves in high relief on a ground of floriated pattern. Ch'ien-lung period (1736-1795).

1058—Carved Cinnabar Lacquer Perfume Box

Decorated with a Chinese sage under a maple tree, carved in high relief on a ground of geometrical pattern, and with Greek fret bands around the body. Ch'ien-lung period (1736-1795).

Height, 1 5-16 *inches.*

1059—Carved Cinnabar Lacquer Perfume Box

Round. The top of cover and the box are decorated with peonies beautifully carved in bold relief; interior gilded. Ch'ien-lung period (1736-1795).

Diameter, 3 3-16 inches.

1060—Carved Cinnabar Lacquer Bowl with Cover

Circular shape, with broad flange. Decoration of cherry blossoms on a ground of wave design on cover and rim, and around the body a diaper pattern. Ch'ien-lung period (1736-1795).

Diameter, 6 inches.

1061—Carved Cinnabar Lacquer Sectional Box (Kogo)

Hexagonal, with three sections and a cover. Decoration on the cover, a Chinese scholar in a pavillion, executed in relief; on the sides, blossoms on a fret ground. Ch'ien-lung period (1736-1795).

Height, 3¾ inches.

1062—Carved Soochow Lacquer Writer's Arm Rest

Decoration artistically carved in high relief, depicting a Chinese garden party, with Greek fret border and prunus blossoms. Yung-chêng period (1723-1735).

Length, 13½ inches.

1063—Carved Cinnabar Lacquer Cake Box

Round, with five lobes. Decorated on the cover with a scene representing a Taoist immortal and attendants in a picturesque landscape framed by a double border. Around the body, upon a floriated ground, are panels containing flowering shrubs. All skilfully carved in high relief. Ch'ien-lung period (1736-1795).

Height, 4½ inches; diameter 9⅝ inches.

1064—Carved Cinnabar Lacquer Cake Box

Oblong, with eight lobes. Decoration carved in high relief; on the cover a Taoist subject with a river scene and landscape; around the body panels with flowers and emblems on a floriated and geometrical ground. Ch'ien-lung period (1736-1795).

Height, 4¾ inches; diameter, 9⅜ inches.

1065—Carved Cinnabar Lacquer Vase

Of flattened melon-shape. Decorated with Taoist subjects in panels, the intervening space filled with a conventional floral design; neck and base with fret and palmette motives and border designs. Ch'ien-lung period (1736-1795).

Height, 12½ inches.

1066—Carved Cinnabar Lacquer Vase

Melon-shaped, with four lobes. The decoration, which is artistically carved in bold relief, consists of panels depicting scenes of the Taoist paradise, peony scrolls and borders of Greek fret and palmettes upon an engraved ground of geometrical pattern. Ch'ien-lung period (1736-1795).

Height, 12¾ inches.

1067—Carved Cinnabar and Green Lacquer Vase

Bottle-shaped, decorated with passion flowers amid an elaborate foliation and borders of *ju-i* heads, gadroons and Greek fret and bands of palmettes skilfully carved in relief on a ground of engraved diaper pattern. Ch'ien-lung period (1736-1795).

Height, 15½ inches.

1068—Chinese Miniature Red Lacquer Cabinet (Tansu)

With sliding door and five drawers. Profusely decorated with a river scene, prunus blossoms, shells, huts, a parrot and emblems, painted in lacquer of various colors, in high relief, and with inlays of mother of pearl. Eighteenth Century.

Height, 7¼ inches; length, 7¾ inches; width, 5¼ inches.

1069—Lacquer Incense Box

Lozenge shape. Gold and black lacquer decorated with landscape, river view, birds and flowers. Interior of gold nashiji.

Length, 3⅞ inches.

1070—Two Lacquer Trays

One oblong, with scroll designs in lacquers to resemble tortoise shell, the other square with pomegranate, a mythological monster and kiri leaves on a black ground.

1071—Japanese Gold Laquer Box (Hamaguri)

In shape of a clam. Decorated outside with a wave design of greenish gold on a kinji ground; and inside, scenes (taken from the Genji Monogatari) representing episodes of ancient court life, painted in black, gold and silver lacquer, with mother of pearl inlays on a brilliant red ground. Nineteenth Century.

Height, 5 inches.

1072—Lacquer Despatch Box (Fubako)

Decorated on cover and sides with peony scrolls and Tokagawa crests in gold lacquer of two shades on a nashiji ground. Two ring handles with metal plates. Early Eighteenth Century.

Length, 11 inches.

1073—Lacquered Writing Case (Suzuribaka)

Decorated on the cover with a moonlight landscape with pine trees painted in gold lacquer on a nashiji ground, the moon in silver lacquer; on the inside of cover, cranes on a river bank, painted in lacquer of various colors; the waves in togidashi-makiye, on nashiji ground. The ink-tray has pine trees executed in gold lacquer of varied shades on a gold nashiji ground. "Mizuire," water dropper, of silver. Early Eighteenth Century.

Height, 1¾ inches; length, 8¾ inches; width, 8 inches.

1074—Japanese Gold Lacquer Sweetmeat Box with Stand (Kwashibako)

Hexagonal. Decorated on the cover with landscape panels painted in lacquer of various colors on a kinji ground; on the inside of cover, with relief leaves in black lacquer and patterns and scrolls in gold lacquer on nashiji ground; on the tripod stand, with cranes on nashiji ground. Nineteenth Century.

Height, 6 inches; width, 10 inches.

1075—Manuscript Box with Tray (Rioshibako)

Decorated on cover and top of sides with peony scrolls and crests in gold lacquer of two shades on a nashiji ground; the remaining space on the sides with fine red lacquer applied on rough cloth; interior of nashiji. Has two silver loose ring handles and silk cords and tassels. Early Eighteenth Century.

Height, 9 inches; length, 14¾ inches; width, 12 inches.

CARVED JADES, AGATE, CRYSTALS AND OTHER HARD STONES

1076—Agate Snuff Bottle

Mottled brown, highly polished surface.

1077—Rock Crystal Snuff Bottle

Flat with two rudimentary chimæra ring handles and carved circular panels of landscape and river view.

1078—Agate Snuff Bottle

Gourd shape, mottled brown and yellow, highly polished surface.

1079—Agate Figure

Probably *How Sien Seng*, in a squatting posture, with a frog climbing up his chest. Carved stand.

Height, 2¾ inches.

1080—Agate Libation Cup

Three stems of *ling chih* passing under the cup, and one of them forming the handle.

Height, 1¼ inches.

1081—Agate Libation Cup

Mottled-brown clouded texture. Two lizard-dragon handles carved in relief and undercut.

Height, 1¼ inches.

1082—Writer's Agate Water Dish

Lotus-leaf shape, mottled pearl gray and amber tints. Carved stand.

Length, 3¾ inches.

1083—Miniature Ming Jade Bowl

The peculiar color of the jade has been obtained by fire. Two dragons crawling around the body of the cup, which are carved in relief and in undercut, form the handles. *Mark:* In ancient script (indistinct). Carved stand of lotus design.

Height, 2 inches.

1084—Miniature Jadeite Shallow Bowl

Gray, with moss-green markings. Carved stand.

Height, 1½ inches; diameter, 3¾ inches.

1085—Miniature Jade Bowl

With two dragon handles. Pale-green. Decorated with three bands of lotus pods. Ch'ien-lung period (1736-1795).

Height, 1½ inches; diameter, 3 inches.

1086—Writer's Jade Water Dish

Lotus leaf design. Carved in moss-green jade and highly polished.

Length, 3½ inches.

1087—Miniature Gray Jade Bowl

Flower shape with two sceptre handles. Border of incised Greek fret; fluted body; rim band of Greek fret. Carved stand.

Height, 1¾ inches.

1088—Jade Amulet (Lun)

Highly polished mutton-fat jade. Carved of one piece. The wheel-shaped centre (the Wheel of Fortune) in openwork, revolves within a rim with engraved scroll band; an outside rim has a border of concave bosses. Carved stand.

Diameter, 3 inches.

1089—Small Jade Dish (P'an Tzu)

Shallow form, mutton-fat jade, highly polished. Carved stand.

Diameter, 4¼ inches.

1090—Rock Crystal Ball

Of exceeding purity. Has wire filigree stand.

Diameter, 2¼ inches.

1091—Gray Jade Incense Burner

Bowl-shaped, with two sceptre handles. Openwork cover with a coiled dragon as finial. The bowl is delicately engraved with a landscape and river views. Ch'ien-lung period (1736-1795).

Height, 4¼ inches; diameter, 3 inches.

1092—Small Jade Dish (P'an Tzu)

Mottled yellowish-green jade with streaks and spots of amber color. In the centre is a *Cheou* character and around the rim are flying bats (symbols of happiness and longevity). Carved stand in shape of an inverted lotus bud. Ch'ien-lung period (1736-1795).

Diameter, 5½ inches.

1093—Small Jade Vase with Cover

Light-green. Fashioned after an ancient bronze. Two dragon handles on neck and around the body a band of archaic ornaments carved in low relief. Ch'ien-lung period (1736-1795).

Height, 5¼ inches; diameter, 9¾ inches.

1094—White Jade Bowl with Cover (Hai Wan)

Carved in shape of a lotus bud. Cover fluted and with a *ju-i* head, border in low relief below the finial, which is perforated in the form of a double *ju-i* head circle. Carved stand. Ch'ien-lung period (1736-1795).

Height, 3½ inches; diameter, 3 inches.

1095—Carved Ivory Elephant

Carrying a ball of rock crystal upon a saddle shaped as a lotus bud. Decoration in the Indian style with incrustations of mother of pearl and semi-precious stones. Ch'ien-lung period (1736-1795).

Height, 7¼ inches.

1096—Rock Crystal Vase

Flat oviform, with two dragon-head handles. Obverse decorated with prunus tree and birds, the reverse with archaic scrolls and the *Shou* character. Metal top set with small turquoise and rhinestone as finial. Has carved stand. Ch'ien-lung period (1736-1795).

Height, 5 inches.

1097—Carved Jade Flower Vase (P'ing)

Flat bottle-shape, with two archaic dragon handles, spinach-green. The shape and the ornaments, which are carved in low relief, are copied from an ancient bronze vessel. Ch'ien-lung period (1736-1795).

Height, 6½ inches.

1098—Gray Jade Incense Burner

Quadrangular with bold dragon handles and openwork cover. The vertical dentilated ridges, like the carved ornamentation, are inspired by ancient bronze motives. Carved stand. Ch'ien-lung period (1736-1795).

Height, 5¾ inches.

1099—Gray Jade Vase (P'ing)

Flat oviform, with two scroll handles. Carved ornamentation of archaic scrolls, ogre heads and palmettes similar to the decoration of ancient bronzes. Ch'ien-lung period (1736-1795).

Height, 7¼ inches.

1100—Jade Bowl (*Wan*)

Pale green, of very thin sonorous texture. Decorated with a four-clawed dragon in pursuit of the flaming jewel amidst nebulæ and fire emblems, incised and carved in low relief. Has carved stand. Ch'ien-lung period (1736-1795).

Height, 3 inches; diameter, 6¾ inches.

1101—Jade Vase (Yu-Lan P'ing)

Pale green jade of mutton-fat texture. Magnolia flower shape with buds and stems carved in relief and undercut forming the base. Carved stand. Ch'ien-lung period (1736-1795).

Height, 7¾ inches.

1102—Carved Jade Double Vase

Spinach-green. Design of bamboo with a phœnix and fungus carved in relief and undercut. Carved and pierced ivory stand and teakwood stand. Ch'ien-lung period (1736-1795).

Height, 6¼ inches.

1103—Quadrangular Beaker-shaped Jade Vase (Hua Ku)

Of mutton-fat texture, highly polished. Two dragon-head and loose ring handles on neck. Carved stand. Ch'ien-lung period (1736-1795).

Height, 7 inches.

1104—Rock Crystal Vase with Cover

Clear texture, cylindrical shape, with two chimæra and loose ring handles on neck. Around cover and base are sceptre head borders carved in low relief. Carved stand. Ch'ien-lung period (1736-1795) or earlier.

Height, 9¼ inches.

1105—Jade Table Screen (Ch'a P'ing)

Spinach green. The obverse of the panel is decorated with a mountainous landscape, with figures carved in high relief, and the reverse with flowering plants and butterflies etched and filled in with gold. The surface is highly polished. Has carved stand. Ch'ien-lung period (1736-1795).

Height, 6½ inches; width, 4½ inches.

1106—Jade Incense Burner (Hsiang Lu)

Of mutton-fat texture. Semi-globular shape, with two dragon-head and loose ring handles and dome cover, the inner and outer surface highly polished. Carved stand. Ch'ien-lung period (1736-1795).

Height, 4¾ inches.

1107—Pair Amber Wine Ewers

Fashioned after an ancient bronze. Flattened shape, with relief ornamentation of archaic ornaments, phœnix and dragon. Carved stands. Ch'ien-lung period (1736-1795).

Height, 9 inches.

1108—Pair Table Screens (Ch'a P'ing)

Pale green jade panels, mounted in frames. On the obverse of panels, carved in low relief, is a decoration of chrysanthemum flowers and a sumac-like bush; on the reverse a poem in antique script, engraved and filled in with gold. Ch'ien-lung period (1736-1795).

Height, 10¼ inches; width, 5 inches.

1109—Carved Jade Beaker-shaped Vase (Hua-Ku)

Spinach green. Fashioned after an ancient bronze vessel with vertical dentilated ridges, archaic scrolls, Greek fret and palmette ornaments. Ch'ien-lung period (1736-1795).

Height, 9 inches.

1110—Indian Jade Vase with Cover

Flat oviform, with two rudimentary scroll handles on neck. It is of gray-white thin texture and is entirely covered with a conventional design of orchids, scrolls and ancient script characters, beautifully carved in low relief. Handles and rim are ornamented with small rubies. Has carved stand. Nineteenth Century.

Height, 10¾ inches.

1111—Jade Water-holder (Shui Ch'eng)

Pale green. Form of a flattened jar, the cover shaped as a lotus leaf. A phœnix is perched on one side, on the other is a crawling dragon with its claws upon a basin which rests on a low stand. The ornamentation is carved in bold relief and undercut. Has carved teakwood stand. Ch'ien-lung (1736-1795).

Height, 7 inches; width, 9 inches.

1112—Quadrangular Jade Vase with Cover

Fine gray-white. Dragon-head and loose ring handles. The body is decorated with a design of conventional orchids beautifully carved in low relief. The neck bears the *shueng hsi* "double joy" characters, the emblem of wedded bliss, and around the base and rim are borders of Greek fret. Has carved stand. Nineteenth Century.

Height, 11½ inches.

1113—Lapis-lazuli Vase with Cover

Fashioned after an ancient bronze vessel, with vertical dentilated ridges and typical archaic ornaments carved in high and low relief. A chimæra serves as finial to cover. Has carved stand. Ch'ien-lung period (1736-1795).

Height, 11 inches.

1114—Beautiful Carved Jade Cylindrical Vase (Pi t'ung)

Spinach green. Carved in undercut relief and pierced openwork with the motive known as *Lan T'ing* "the orchid pavilion," showing a mountainous landscape with figures, an extraordinary specimen of skillful and intricate workmanship and very effective when a light is placed within. Carved stand. Ch'ien-lung period (1736-1795).

Height, 7 inches; diameter, 7½ inches.

A. W. Vesey.

1115—Carved Chinese Slate Panel

Bamboo and birds of paradise carved in high relief. On the reverse lotus and aquatic birds.

Height, 7¾ inches; width, 5 inches.

A Garland

1116—Sake Bottle

Formed of an ostrich egg which is beautifully embellished with storks, pheasants, quail, bamboo and flowering shrubs pencilled in gold lacquer. Has carved stand.

Height, 7 inches.

A. W. Vesey.

1117—Carved Wood Statuette

Standing figure of laughing *Rakan* holding in one hand a "cash" and in the other a "ling chih."

Height, 7¾ inches.

W. W. Seaman

1118—Chinese Necklace

Composed of thirty-four bloodstone beads.

W. S. Sumner.

1119—Chinese (Mandarin) Rosary

Composed of amber and jadeite beads. "A long chain of one hundred and eight balls or beads. It is called the Chu-Chu, and it is intended to remind the wearer of the land of which he is a native. Of the one hundred and eight beads, seventy-two are supposed to represent so many precious stones, minerals and metals native to China; and the remaining thirty-six represent as many constellations or planets which shed their benign rays on the country. To the left side of this chain are attached two very short strings of smaller beads, supposed to impress upon the mind of the wearer the reverence he owes to his ancestors and the filial piety at all times due to his parents and guardians; to the right side of the chain is attached a short string of smaller beads to remind the wearer of the allegiance which he owes to the imperial throne of his country."

J. G. Wright

1120—Agate Coupe Mounted in Silver

Octagonal, of dense texture. Two vertical hinged bands, engraved with a lattice and dot pattern, join the foot to the lip. Silver. Maker's mark *V*. English, style of Seventeenth Century.

Height, 2 inches; diameter, 4 inches.

1121—Green Serpentine Bowl with Cover

With silver moulded, domed foot, and a bulging body with spiral flutings. The low cover has a turned finial and is divided into four panels, each set with a coin: one of Charles II, two of William and Mary, and one of James II. Silver. Maker's mark *Mc.* London hall mark. Date letter 1709.

Height, 4¾ inches; diameter, 4⅜ inches.

1122—Porphyry Cup Mounted in Gilt Silver

Cylindrical body, rounded at the base and having a double dome cover, Mounting: Seated amorino on the cover, a foliated band on lip and cover, and a domed foot with an engraved band of animals and foliated scrolls, which is joined to the lip by four hinged vertical bands adorned with female masks. Silver. English, first half of Seventeenth Century.

Height, 5⅝ inches; diameter, 3 inches.

1123—Porphyry Cup in Gilt Silver

Companion to No. 1122, but slightly smaller.

Height, 5½ inches; diameter 3 inches.

1124—Pair Agate Candlesticks with Gilt Ormolu Mountings

Fluted baluster stem and square base. The feature of the mounting is the socket, which is in the form of a vase having a turned-over lip, a cylindrical body with a frieze of nymphs and cupids, and a splayed dome foot. On the stem are festoons of flowers and a laurel wreath; on the square base is a narrow foliated band. French, second half of Nineteenth Century.

Height, 7½ inches.

1125—Pair Agate Vases with Gilt Ormolu Mountings

Cylindrical body tapering below, with dome cover. On the body is a pierced lip-band having two female masks which support the top loop acanthus handles and are joined together by festoons of flowers caught up by a bow knot at the sides; on the cover, a large acanthus wreath band and an acanthus finial. The incurved base has four square balusters above the turned foot, and a band of conventionalized flowers. French, second half of Nineteenth Century.

Height, 9 inches.

1126—Almond-shaped Agate Vessel with Cover and Tray

In bronze mounting, consisting of a Neptune riding a sea-horse as finial on the cover; a rim-border of relief scrolls; a dragon handle, and

six leaf-shaped feet. A foliated scroll band covers the sides of the tray. The finial, rim-border, handle and band on the tray are decorated with enamels of vivid colors. Vienna, middle of Nineteenth Century.

Height, 7½ inches; width, 4 inches; length, 6¼ inches.

S. Woods.

1127—Pair Covered Vases with Handles

Glass, in imitation of agate, mounted in silver. Body pear-shaped, with a splayed foot. Mounting: A domed cover with repoussé and chased ornamentation of lion masks and fruit motives in cartouches, and a winged amorino as a finial; two curved caryatid handles and a mid-band on the body joined to a band on the base by two hinged vertical bands, all decorated to conform with the cover. Silver. English, style of first half of Seventeenth Century.

Height, 11⅛ inches; diameter, 3½ inches.

Mrs Pembroke Jones

1128—Standing Cup of Onyx Mounted in Gilt Silver

The cup, with plain domed cover, has masks and cartouches with sea monsters carved in high relief on the body. The mounting comprises a sea horse as a finial on the cover, an ornamentation of cherub heads and fruit motives on a matted ground on the lip and base, and an ornate stem partly formed of an amorino riding a sea-horse and holding a gadrooned knop, surmounted by a bulged, chased acanthus band; has a domed foot. Silver. Italian, Seventeenth Century. From the Hecksher Collection, Catalogue Number 57B.

Height, 11 inches; diameter, 3⅜ inches.

Mrs M. C. Lamm

1129—Speckled Porphyry Tankard Mounted in Silver

Cylindrical body rounded at the base. The hinged silver cover has a centerpiece with an engraved coat-of-arms and helmet, set in a repoussé and chased ornamentation. Bands on the lip and body are similarly ornamented with garlands of fruits and grotesque masks. The angular handle is slightly engraved and has a mermaid as thumb-piece. The foot is domed. Silver. English, style of early Seventeenth Century.

Height, 5¾ inches; diameter, 4 inches.

J. W. White

1130—Large Speckled Porphyry Bowl with Gilt Silver Mountings

Semi-spherical body, mounted in four vertical hinged bands, with lion masks in cartouches alternating with fruit motives, which are joined to similar bands on the lip and foot. On the shaped foot an acanthus border, and inside the bowl a large medallion with a coat-of-arms and

helmet surrounded by bold foliated scrolls. Under the foot is engraved: "Repaired and regilded for ye Donor by Marmaduke Beat, York, 1665." Maker's mark *A*. English, York (?). Style of early Seventeenth Century.

Height, 7¾ inches; diameter, 9⅜ inches.

1131—Tall Speckled Porphyry Cup in Gilt Silver Mounting

Cylindrical cup tapering at base, with a dome cover, supported by a tall baluster stem with a pear-shaped knop or expansion, flanked by three scrolled female terminal brackets, and a splayed food adorned with three different coats-of-arms separated by large acanthus leaves. The body has three hinged vertical bands with lion masks in cartouches alternating with fruit motives, which join similar bands on rim and base. The cover has a pear-shape knop, surmounted by a warrior as finial. The knop is flanked by three scrolled brackets and joined to the rim by three bands with lion masks. Rim of cover engraved with an inscription: "Nullum clementia ex omnibus maeis quam Regem aut principim decet," and on the base of cup is: "Foptis sequitur victoria, MDCXXII."

Height, 21¼ inches; diameter, 5½ inches.

1132—Rock Crystal Covered Bowl

Mounted in gilt and enamel silver. Oval shape on a high foot. Beautiful intaglio ornamentation consisting of a band of mythological subjects around the body, and on the cover and base Neptune, tritons, mermaids and amorini. The cover is surmounted by a vase-shaped finial with appliqué fruit garlands richly enamelled.

Height, 6⅝ inches.

1133—Rock Crystal Vessel in Shape of a Fish

The body, cover and domed foot have an engraved ornamentation of scales, acanthus, palmettes and scrolls. On the cover is a figure of Neptune, and the baluster stem is in the shape of a triton, both finely modelled and enamelled. The mounting consists of bands with silver wire filigree scrolls, shells and other ornamental motives in various enamels and incrusted with imitation precious stones.

Height, 12¼ inches; length of fish, 10¼ inches.

1134—Small Rock Crystal Covered Vase

With silver gilt and enamel mountings. The vase is of cup shape, with dome cover and base; it is of rock crystal carved in a spiral pattern; the mountings, which are executed in metal and various enamels,

consist of a band of white panels with swans and cranes painted in rose color. The stem is in shape of a stork, and a series of borders and bands are of scroll designs in white and blue enamel. Surmounting the cover is a flower finial set with a single ruby. Vienna.

Height, 7½ inches.

1135—Rock Crystal Covered Coupe

Mounted in silver and enamel. The coupe, cover and base of rock crystal are carved with a scale pattern and ornamented in relief with palmettes and a grotesque mask. The stem is composed of three mermaids with scroll designs executed in silver and enamels; the terminal of the cover is of similar workmanship and consists of a mermaid holding a garland of flowers and rising from a shell. The borders are of silver, with scroll designs in black enamel. Vienna.

Height, 8¼ inches.

1136—Rock Crystal Tazza

Carved in shape of a swan. The base engraved with scrolls and rocailles. The mountings, which are of gilt silver, consist of a winged dragon, richly enamelled, and bands with wire filigree scrolls inlaid with enamels, paste and seed pearls. Leather case. Vienna.

Height, 8¾ inches; width, 6 inches.

1137—Ivory Tankard

Cylindrical body, with low cover and fluted finial, and a curved handle. Carved in high relief with figures of young bacchanals in procession. On the cover is an acanthus wreath and a gadrooned edge, and around the base, a band of fruit motives.

Height, 7 inches.

1138—Standing Cup

Nautilus shell, mounted in silver. The outside is engraved with butterflies and has flat ivory appliqué carvings of grape vines, slightly tinted. The mounting consists of engraved bands on the body and a dragon at the high end, with a sea god in a knight's helmet riding a sea monster forming the stem and foot. Silver. German, style of Eighteenth Century (?).

Height, 8½ inches; mouth, 2¾x3⅛ inches.

1139—Mother of Pearl Tea Caddy

With gilt silver mountings. Oval shape, divided into narrow perpendicular panels, richly engraved with geometrical, leaf and scroll patterns. Cover panelled and engraved like the body, and having an oval

centerpiece on which is carved a Venus and Cupid, and a satyr and faun. Mounting of moulded bands between the panels and on the lip, cover and base. Has gilt silver lining. French. Nineteenth Century.

Height, 4⅝ inches.

1140—Ostrich-egg Bowl

Mounted and lined in gilt silver. On the cover is a pierced foliated border, with a pineapple finial resting on a foliated plate; a similar border is on the lip. The surbase has a wide border of acanthus with an acanthus culot. There are two ring and lion-mask handles, and four foliated claw feet joined by floral festoons. Silver. London, style of early Nineteenth Century, 1830.

Height, 8⅜ inches.

1141—Imitation Meerschaum Pipe

Mounted in silver. A cavalry combat is carved in high relief on the head, and on the bottom is a large coat-of-arms. The mounting consists of a high cover, and plain bands at the mouth and joint. Silver. Maker's mark "J. Kopf, Wien."

Height, 7⅝ inches; length, 7 inches.

1142—Carved Powder Horn

In the shape of a ring, with carvings of hounds attacking a wild boar on the obverse, and acanthus motives on the reverse. Silver stopper. English, style of the Seventeenth Century. Silver. Maker's mark *A*.

Diameter, 3 inches.

1143—Maple-wood Salt Mounted in Silver

Round bowl with horizontal moulded bands and horizontal handles. On the lip a scalloped silver band surmounted by a twisted wire. The handles have a silver top with the engraved inscription "S. R. E., 1627." Silver. English, style of early Seventeenth Century.

Height, 1½ inches; diameter, 3 inches.

1144—Standing Cocoanut Cup with Cover and Handle

Mounted in gilt silver. Carved in high relief on the body are three scenes from the story of the Prodigal Son. The mounting comprises three hinged vertical bands which join at lip and base, all with an acanthus ornamentation; a scrolled ring handle on the top of the small cover; and a domed spreading foot. Engraved initials on cover, *A. B.* German. Seventeenth Century.

Height, 5¾ inches; diameter, 1¾ inches.

1145—Cocoanut Cup with Silver Mounting

On the body of the cup are carved four medallions with ornaments, one with a coat-of-arms and the inscription: "All our trust in the Lord is." At the top and bottom are bands of a notched pattern. The mounting comprises a plain moulded lip and a high splayed or spreading foot. Silver. Maker's mark *J. D.* London hall mark. Date letter 1835.

Height, 6½ inches; diameter, 3⅛ inches.

1146—Cup with Handle

Of maple wood mounted in silver gilt. The cylindrical cup, with spreading base, has a carved frieze of pointed arches. The mounting consists of plain bands connected to a large gadrooned ornament at the lower joint of the handle, a repoussé and chased band with strapwork, lion masks and fruit motives on the lip, and the handle with an acanthus ornamentation. Underneath the foot is the inscription: "Spes donare novas largue armaque curarum eluere efficax." Silver. English, style of the end of Sixteenth Century.

Height, 6 inches; diameter, 3⅛ inches.

1147—Box-wood Salt on a Silver Pedestal

The support, which is of German workmanship and of the time of Dürer, depicts Galiléo, Diogenes, Hippocrates and Pythagoras, all skillfully carved in bold relief. On the cover is a figure of the "Angel of light." The mounting is composed of a plain band at the lip; pierced stem and a spreading scalloped foot. Silver. English, style of early Eighteenth Century.

Height, 8½ inches.

1148—Standing Cup of Beech Wood Mounted in Silver

In the shape of a peddler with a basket on his back leaning on a staff and leading a dog. The mounting comprises bands on the basket engraved with toasts and having small coats-of-arms and family arms appliqué. The earliest date on the family arms is 1607. Silver. German, first half of Seventeenth Century.

Height, 9½ inches.

1149—Standing Cup of Wood Mounted in Silver

The cylindrical cup with rounded base is crudely and boldly carved in relief with branches of leaves on a matted ground, grotesque masks, bands of flowers, mouldings and flutings. The mounting on the lip

and foot shows a repoussé, chased and engraved ornamentation of foliage and grotesque masks on a matted ground. Under the foot is engraved a coat of arms with the inscription: "Jacobus MDCIV."

Height, 8¾ inches; diameter, 3¾ inches.

1150—Carved Ivory Box

Oval, with domed cover. Relief carvings on the body of scenes with peasants, some dancing, others playing on the bag-pipe; on the cover a girl standing before a mirror and admiring her necklace, with a jewel case on a table at her side. The cover, the lip and the base are mounted in gilt bronze. Middle of Nineteenth Century.

Height, 3⅞ inches; length 5½ inches.

1151—Ivory Standing Cup Mounted and Lined with Silver

On the cylindrical body, which is set upon a high spreading foot, are carved the coat-of-arms of England and an amorino with a lion and a dolphin. The mounting comprises narrow engraved bands at the lip and foot and an acanthus cresting on the foot; and a baluster stem with bulged knop, ornamented with fruit motives and repoussé lion masks in cartouches, surmounted by four lion terminus brackets. Silver. English, style of the first half of Seventeenth Century.

Height, 7½ inches; diameter, 3½ inches.

1152—Tall Ivory Cup with Cover and Gilt Silver Mounting

The cylindrical body is carved in undercut and high relief with a bacchanalian revel. An amorino playing the flute serves as finial to the cover. The mounting comprises the domed cover with an engraved acanthus band, the lip with chased flower festoons, and the spreading foot with similar festoons. Silver. German. Eighteenth Century.

Height, 10⅜ inches; diameter, 2½ inches.

1153—Ivory Standing Cup Mounted and Lined with Silver

Smooth cylindrical body, with an inside lining in the shape of a shallow cup. Mounting: Domed cover with repoussé and chased thistle vines and a turned finial; two oval appliqué medallions with chased and engraved coats of arms on the body; and a domed foot with the same thistle ornamentation as the cover. On the lip is engraved: "Sal Sapit omnia 1650"; on the cover, a crown. Silver. Maker's mark *F. S.* London hall mark. Date letter 1690.

Height, 9¼ inches; diameter, 4⅜ inches.

1154—Ivory Flagon-tankard Mounted in Silver

Smooth cylindrical body, with curved handle in the form of a cherub, terminating in an acanthus scroll. Mounting: A domed cover with turned finial resting on a gadrooned disk, and a band having cartouches with lion heads, female masks and fruit motives alternating; a band at the lip with fruit in oblong panels; a lion thumbpiece; and a spreading domed foot with band similar to that on the cover. Silver. Maker's mark *H. W.* English.

Height, 9⅛ inches; diameter 3⅛ inches.

1155—Ivory Statuette

Of a standing nude young woman covering her eyes with her hands. On a circular red marble pedestal separated from the square base by a chased laurel wreath of gilt bronze. Second half of Nineteenth Century.

Height, 9 inches.

1156—Ivory Statuette

Of a standing nude young woman wearing a band set with amethysts in her hair, and holding before her a jewel case having a turquoise set in the cover. High circular brown marble pedestal decorated with an appliqué gilt bronze flower festoon. Second half of Nineteenth Century.

Height, 9⅝ inches.

1157—Ivory Relief

Of a sea god abducting a nymph. German, beginning of Eighteenth Century.

Height, 4⅛ inches; width, 3⅝ inches.

1158—Ivory Statuette

Madonna and Child. Mary sitting, the Child standing on her knee. French, first half of Fourteenth Century.

Height, 5½ inches.

1159—Carved Ivory Group

Madonna and Child. Standing figure of the Virgin who carries the Child in her arms. On a circular black wooden pedestal. French. Early Sixteenth Century.

Height, 12 inches.

1160—Antique Ivory Carving

Madonna and Child. A standing figure of the Virgin, heavily draped and wearing a crown, carrying in her left arm the Child and holding in her right hand a lily. On black wood base. Second half of Fourteenth Century.

Extreme height, 10¾ inches.

1161—Ivory Statuette

Mary as the Mother of Sorrows, standing, her hands crossed on her breast. On an heptagonal ivory pedestal. French, second half of Fourteenth Century.

Height, 11⅜ inches.

1162—Carved Ivory Hexagonal Box

Each side of the body has two panels with two figures of knights and ladies, flanked by a soldier with sword and pointed shield. The incurved cover has a wide band of flying Cupids, two of whom hold a shield, upon a background filled with leaves; a smaller outside band of inlaid cosmati patterns, and a large hexagonal finial. The underside of the box is painted with gilt stars on a black ground, and the inside has a lining of Persian silk, with a yellow pattern on a red ground, and a gold lace border. Italian, Fourteenth Century; style of Ambriacchi, Venice.

Height, 9 inches; diameter, 8⅞ inches.

1163—Carved Ivory Papel from a Reliquary

Rectangular, with figures of Christ and six Apostles carved in high relief, and above them a baldaquin with pointed arches having a dragon at each end; below them is a frieze with thistle motives. French. Fourteenth Century.

Height, 10⅝ inches; width, 9⅞ inches.

1164—Ivory Statuette

Mary with the Child in her arms. She holds a bouquet in her right hand and the Child has a dove. Spanish. Sixteenth and Seventeenth Centuries.

Height, 18 inches.

1165—Tall Ivory Cup with Cover

Body carved in high relief with Neptune and other gods and nymphs below a row of flying amorini. The gilt bronze mounting comprises a wide rim around the lip, engraved with strapwork and fruit, a domed base resting on chased masks and adorned with a large band and masks

heavily embossed and chased, and the cover, which has chased band and four appliqué amorini heads. Ivory finial of an amorino with a bagpipe, and a dolphin. German. Maker's mark: Emblem (Rosenberg, No. 154). Hall mark of Augsburg. Second half of Seventeenth Century.

Height, 15 *inches.*

180 1166—Ivory Group

Copy of the Rape of Prosperina by Giovanni de Bologna.

Height, 17 *inches.*

350 1167—Ivory Group

Nymph and Cupid (Triumph of Love). The nymph is running and carries Cupid on her shoulder; with one of her hands she holds his foot, with the other his hand. On a circular black wood pedestal. Second half of Nineteenth Century.

Height, 25 *inches.*

250 1168—Ivory Statuette—Oh!! Ah!!!

A standing nude female, with her hands at her mouth calling aloud. She wears a necklace of shells, and at her side, hanging from a ribbon, are her hat and a gourd. Plush-lined case. French.

Height with pedestal, 21½ *inches.*

SIXTH AFTERNOON'S SALE

TUESDAY, FEBRUARY 21ST, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1169 to 1384, inclusive

OLD ENGLISH CHINA

1169—SMALL SAUCER

Decorated in blue print; within the centre a seascape with sailing ships. On the rim are motives of flowers and leaves. Wedgwood mark. First half of the Nineteenth Century.

Diameter, 5 inches.

1170—LOWESTOFT LADLE

Porcelain bowl, the outside painted in blue underglaze, with scrolls and leaves forming frames for the reserves which are filled with flowers in polychrome. Wood handle. English, second half of Eighteenth Century.

Length, 13¾ inches.

1171—STONEWARE TEAPOT

Black lustrous glaze, globular body, a handle in the form of a branch, and a curved spout with a silver end and chain. English, end of the Eighteenth Century.

Height, 5½ inches.

1172—MILK PITCHER

With curved handle and a short cylindrical neck. Decorated with a silver transfer engraving of large flowers and branches; the neck with a scroll border. Leeds, end of the Eighteenth Century.

Height, 6¼ inches.

1173—Old Staffordshire Plate

Decorated in cobalt blue. One of the "Dr. Syntax" series. In the centre, the scene in the house where Dr. Syntax returns from his tour. On the rim, flowers and scrolls. "Staffordshire, Clews, Warranted." Mark impressed. After 1814.

Diameter, 8¾ inches.

1174—Old Staffordshire Mug

Cream-color ground, with printed view of farm house, "La Belle Alliance." Silver low dome cover, with flat top, in which is inserted a medallion with a profile bust of a warrior (Louis XIV period); on both sides trophies of arms and standards. The reverse shows a lamb in profile carrying a banner. Under it "Mali-A-1676.Y" In the exergue: "Ad Dominum patriamque redit." Scrolled thumb-piece. Silver maker's mark: C L W (?) Staffordshire, about 1815.

Height, 4⅞ inches.

1175—Old Staffordshire Milk Pitcher

Painted in polychrome, the one side with a picture and the inscription "West view of the Iron Bridge near Sunderland. Foundation stone laid September 24, 1793. Opened August 9, 1796." On the other side are six lines taken from a poem. Edged with copper lustre. Staffordshire, about 1796.

Height, 4⅝ inches.

1176—Old Staffordshire Milk Pitcher

Around the body a hunting scene in high relief with two hunters and a dog painted in copper lustre, green and pink. On the neck, grape vines in relief, also in copper lustre. Staffordshire, first third of the Nineteenth Century.

Height, 6¾ inches.

1177—Old Staffordshire Figurine

Semi-nude female figure, with white drapery, representing Sculpture. Square base. Staffordshire, end of the Eighteenth Century. Imitation of the Meissen mark.

Height, 7¾ inches.

1178—Two Old Staffordshire Figurines

Ceres with a sickle and sheaf of wheat and Pomona with fruit in her cloak and hand, painted in various colors. Staffordshire, about 1800.

Height, 7¾ inches.

1179—Old Worcester Teacup with Saucer

Bowl-shape cup, with curved handle. Transfer printing of an engraving in pale purple *camaïeu;* subject, a rustic scene. In the centre of the cup is a swan. Worcester mark: Crossed swords, about 1760.

1180—Old Worcester Cup with Saucer

Black transfer printing of an engraving; subject, a cavalier kneeling before a lady and kissing her hand; also a park landscape. Worcester, without mark. Signature, *R. Huges, fecit.* About 1760.

1181—Old Worcester Teacup with Saucer

Decorated with a black transfer printing of an engraving showing a cavalier with a lady on a garden seat at tea, and another showing a lady with a boy, in a landscape. Worcester. *Mark:* Imitation of the mark of Meissen. Dr. Hall's period (1751-1776). The painting signed with an anchor and R. H., Worcester. (Robert Hancock, engraver, after 1756.)

1182—Old Worcester Cup and Saucer

Painted with Chinese *genre* subjects in polychrome and gold on a chocolate-brown ground. In the centre of the saucer is a butterfly within a laurel wreath. Worcester (?), imitation of Sèvres mark and "By" in red. End of the Eighteenth Century.

1183—Old Worcester Cup and Saucer

Painted all over, especially in iron-red and green, with exotic birds and Chinese flowers and houses. On the rims are bands of leaf and floral scrolls on a gold and iron-red ground. Worcester mark, impressed F. B. B. with crown. Flight, Barr & Barr, 1807-1813.

1184—Old Worcester Coffee Pot and Cup with Saucer

Pear-shape coffee pot, with cover. Finial in the shape of a pine cone. Cylindrical tapering cup. The saucer has a depression for the cup to set in. Painted with oval panels within gold frames containing musical parties and landscapes with figures, the remaining space *semé* with butterflies and flowers. Worcester, the crescent impressed; about 1760.

1185—Old Worcester Sugar Bowl with Cover

Deep cylindrical bowl, cover with an acorn finial. White glaze, with paintings of exotic birds, of small figures in landscapes, and shipping, executed in brilliant enamel colors. Worcester, without mark; about 1760.

Height, 5¼ inches.

1186—Old Worcester Milk Pitcher

Pear shape. Black transfer print. Portrait of Frederick the Great, a flying genius with a trombone, and trophies and flags with the names of the battles of 1757. Worcester, without mark. Signed, R. H. Worcester, with anchor. Robert Hancock, 1757.

Height, 5½ inches.

1187—Old Worcester Teapot

Globular body; the body and cover in white glaze reserve panels filled with flowering twigs in blue, and divided by wavy blue stripes of scale pattern. Worcester. *Mark:* The crescent in blue; about 1760.

1188—Old Worcester Teapot, Bowl and Plate

The decoration consists of panels containing white scrolls on a dark blue ground, alternating with iron-red and purple scrolls on a white ground; gold outlines. Worcester. *Marks:* On the pot the fretted squares; on the other two pieces the crescent. About 1760.

1189—Old Worcester Portion of Tea Set

Consisting of a tall coffee pot, two scalloped-edge plates and teacup. Upon a dark blue scale ground are white shaped panels within gold frames, containing exotic birds and butterflies, painted in enamel colors. Worcester, without mark; about 1760.

Height, 10 inches.

1190—Six Old Worcester Plates and Trays

Consisting of two scalloped-edge plates, two oval trays and two heart-shaped trays. Decorated in Japanese style. In the centre peony blossoms, on the rim panels with peony crests in iron-red on a brocade ground, alternating with peony twigs and buds in gold, iron-red and purple. Worcester, without mark; about 1760. Dr. Wall's period.

1191—Old Worcester Jar

Oviform. Enamelled in dark blue, with white reserves containing Chinese flowers and birds in iron-red and copper-green. Worcester, fretted squares; about 1760.

Height, 8¼ inches.

1192—Old Worcester Vase

Urn shape. Painted with reserves containing flowers, especially roses framed with gold, on a blue scale ground. Worcester, mark W. of Dr. Wall; about 1770-1780.

Height, 7⅞ inches.

1193—Minton Cup and Saucer

The cup and saucer are painted with Chinese flowers in panels, alternating with scroll panels. Minton, without mark; early Nineteenth Century.

1194—Minton Cup and Saucer

Bowl-shape cup without handle; painted with flowers and leaves and *semé* with gold flowers. Minton, early Nineteenth Century.

1195—Minton Plate

Painted in red, blue and gold with Chinese flowers. On the rim is a foliated design on a blue ground. Minton, first half of Nineteenth Century. Without mark.

Diameter, 8¼ inches.

1196—Minton Plate

Painted in red, blue, green and gold with Chinese flowers and scrolls. Minton, early Nineteenth Century. Without mark.

Diameter, 8⅜ inches.

1197—Minton Plate

Painted with Chinese flowers and acanthus leaves in blue, red, green and gold. Minton, Stoke-on-Trent. *Mark:* Impressed Minton. Early Nineteenth Century.

Diameter, 8¾ inches.

1198—Derby Teacup and Saucer

Painted in blue, red, green and gold, with Chinese flowers in shaped panels. Derby. *Mark:* Bloor, Derby.

1199—Derby Cup and Saucer

Painted with Chinese flowers and acanthus in blue, red and gold; the rims with a gold diagonal design on a blue ground. Derby. *Mark:* Duesbury in red; about 1790.

1200—Derby Plate

Painted with Chinese flowers and acanthus leaves in blue, red and gold. Derby. *Mark:* Duesbury in red; about 1790.

Diameter, 8¼ inches.

1201—Pair Small Derby Vases

Bottle shape. Green glaze, incrusted with polychrome flowers in relief. Derby. *Mark:* Bloor.

Height, 4½ inches.

1202—Derby Figurine

Lady in green jacket, and blue skirt with gold flowers, sitting on a rock with a cat on her lap. Derby, without mark; about 1760.

Height, 5¼ inches.

1203—Bristol Figurine

Diana, with bow and quiver, in an olive-green dress. *Mark:* Impressed B and cross.

Height, 2⅜ inches.

1204—Derby Figurine

"Father Time" with his left foot on the globe. Yellow drapery with blue and gold flowers. In the background is an anchor. Derby. Impressed No. 222. About 1770.

Height, 6⅝ inches.

1205—Pair Derby Biscuit Figurines

Peasant, with cup in his hand, carrying a cask, and a peasant woman with flowers in her hand leaning against a tree. Derby, without mark. About 1780.

Height, 6½ inches.

1206—Derby Group

Mythological subject. Venus and Adonis. Adonis asleep, with Venus on clouds hovering over him. Derby, without mark. Late Eighteenth Century.

Height, 7½ inches.

1207—Chelsea Cup and Saucer

Painted in purple-red *en camaïeu*, with exotic birds. Chelsea. *Mark:* Gold anchor. About 1750.

1208—Chelsea Coffee Pot

Pear shape, with a curved spout ending in a dragon head. On each side of the body mythological scenes in high relief and painted in various colors. English, Chelsea. About 1760. In the style of Capo-di-Monte.

Height, 9 inches.

1209—Two Chelsea Cups and Saucers

To match the preceding coffee pot, No. 1208.

1210—Chelsea Coffee Pot

Pear shape. Decorations, a lady in a landscape among ruins, and a spray of flowers. English, Chelsea; red anchor. About 1750.

Height, 7½ inches.

1211—Bow-Chelsea Coffee Pot

Pear shape, with curved spout ending a dragon head. Of white glaze and decorated with peonies in the Oriental style. English, Bow-Chelsea, about 1740.

Height, 8½ inches.

1212—Chelsea Scent Bottle

White glaze porcelain, in the shape of a tree trunk with clusters of grapes and leaves in relief. On one side a boy is holding by the horns a goat which is on the other side. Silver mounting. Chelsea. About 1760.

Height, 2⅞ inches.

1213—Chelsea Scent Bottle

In the shape of a tree trunk incrusted with colored flowers. A Cupid holds a flask which a girl is smelling. The stopper is in the form of a bouquet of flowers. Painted with various colors and gilding. Chelsea, without mark. About 1760. In morocco case.

Height, 3½ inches.

1214—Chelsea Figurine

Harlequin, in pale pink garb and hat, sitting upon a rock beating a drum. Chelsea, red anchor. About 1750.

Height, 6 inches.

1215—Chelsea Figurine

Shepherdess in blue bodice and white flowered skirt, wreathing with garlands a sheep. Chelsea, without mark. About 1760.

Height, 6½ inches.

1216—Pair of Chelsea Figurines

Shepherd and shepherdess sitting on rocks. He is playing a bagpipe and at his side is a dog; she is playing on the guitar and at her side is a lamb. Chelsea, without mark. About 1760-1770.

Height, 7⅝ inches.

1217—Chelsea Figurine

Diana with bow and arrow, and quiver on her back. She wears a rose-colored garment, with a floriated pattern. On the ground is a greyhound. Chelsea, without mark. About 1760.

Height, 11 inches.

1218—Pair of Chelsea Figurines

Shepherd and shepherdess. He wears white flowered trousers, and a white coat with green lining; in his left hand he carries a fruit basket, and in the right he holds a cherry. The shepherdess wears a jacket of rose color and a white flowered skirt; she carries flowers in her hand and in her apron. Chelsea, without mark. About 1750-1760.

Height, 9½ inches.

1219—Pair of Chelsea Figurines

Richly costumed male and female figures. The male is dressed in a pink jacket and green trousers decorated with gold leaves, a green cloak with red lining, and a black hat with feathers. The female wears a pink waist, red skirt with gold leaves and a green hat with feathers. On the ground lies a yellow and black domino mask. Chelsea, without mark. About 1760.

Height, 11¼ inches.

1220—Chelsea Candlestick

With group of three red foxes; the shaft in the shape of a tree covered with relief blossoms of many colors; the base is also incrusted with flowers. Chelsea, gold anchor. About 1760.

Height, 9⅝ inches.

1221—Pair of Chelsea Candlesticks

Pastoral figures in red jackets; his trousers and her skirt in royal blue with reserved flower panels. He has a basket of fruit at his side

and she carries fruits in one hand and flowers in her apron; each clasps with one hand the curved shaft of the candlestick, which is covered with flowers in relief. Chelsea, without mark. About 1760.

Height, 11½ *inches.*

1222—Pair of Chelsea Candlesticks

Shepherd and shepherdess. He wears a pink and gold flowered jacket, trousers with gold and a red mosaic pattern, and plays a flageolet; at his feet is a dog. The shepherdess wears a skirt with a large pattern in red and yellow, and carries flowers in her right hand and in her apron. On the ground is a sheep. The shaft of the candlestick is in the form of a tree, entirely covered with blossoms. Chelsea, without mark. About 1760.

Height, 10 *inches.*

1223—Staffordshire Figurine

Shepherdess seated and playing a guitar; at her side a lamb. The background formed of relief blossoms and foliage, the whole decorated in enamel colors. Staffordshire, second half of the Eighteenth Century. Imitation of Chelsea.

Height, 7 *inches.*

1224—Pair of Old Swansea Vases

Oviform body, with two handles decorated with acanthus at the joints; richly gilded. The body is painted in polychrome with scenes from Dr. Syntax. English (Swansea). End of the Eighteenth Century.

Height, 10½ *inches.*

1225—Old English Tall Coffee Pot

Brown earthenware, with a lustrous black glaze. Pear-shape body, cover with a silver vase as finial and spout with a silver end. On the cover is a band of acanthus cresting. English. End of the Eighteenth Century.

Height, 12 *inches.*

1226—Old English Tall Coffee Pot

Brown earthenware, with a lustrous black glaze. The lip with silver pierced border of laurel festoons; the cover with a silver vase finial resting on a fluted disc. The end of the spout and the chain are of silver. English. End of the Eighteenth Century.

Height, 12 *inches.*

1227—Old Wedgwood Black Basaltes Ware

Head of Alexander Pope, the poet (1686-1744). This is one of the smaller busts catalogued by Wedgwood as "from 10 to 11½ inches high." It belongs to the series of modern poets made in the winter of 1777 by Flaxman and "taken from the finest prints." This copy, however, probably dates from about 1790. Marked twice on bust and pedestal: Wedgwood.

Height, 12 inches.

1228—The Wedgwood "Portland Vase"

In 1789, after nearly four years of arduous labor, Josiah Wedgwood completed what is, without any manner of doubt, the most important single piece of pottery with which his name is connected—the reproduction, in Jasper Ware, of the so-called "Portland Vase."

The original, an Alexandrian glass cameo of the First Century B.C., was exhumed from a tumulus near Rome in 1623 and fell into the hands of Maffeo Barberini, Pope Urban VIII, by whose family it was retained, and known as the Barberini Vase, until 1784. Acquired by Sir William Hamilton in that year, it was sold by him to the Duchess of Portland at the sale of whose famous "Museum" it was bid in by her son, the third duke, for £1,029. It was lent by him to Wedgwood for the purpose of copying and some thirty years later was deposited by the fourth duke in the British Museum, where it is still on exhibition in the Coin Room.

The subjects of the cameo reliefs have never been definitely determined, though many conjectures have been made. It is now generally agreed, however, that they depict scenes in the courtship of Peleus and Thetis; on one side their meeting on Mount Pelion, and on the other their betrothal in the presence of Poseidon, or Neptune, and Eros, or Cupid. The medallion on the under surface of the base, which originally belonged to some other vase and has been cut down to fit its present position, is clearly a head of Paris wearing a Phrygian cap. To translate into so different a medium as his semi-opaque Jasper Ware the color and light effects of a glass cameo would have presented insuperable difficulties to any but such a master Potter as Wedgwood. As it was it occupied him and his little body of highly trained modellers and potters for three and a half years, and his success was a triumphant proof of his masterly control of his materials.

The body was fashioned in a very dark blue-black jasper to which the reliefs in white jasper were affixed, and, in the case at least of the copies produced under Wedgwood's direct supervision, the reliefs were subjected not only to a careful polishing on the lapidary's wheel, but to a careful grinding away, which left the relief so thin in places that the dark ground could be seen through it.

Of the difficulty of reproducing the glass-like effect of the original, Wedgwood was keenly conscious. "It is here," he wrote to Sir William Hamilton, "that I am most sensible of my weakness, and that I must of necessity call in the engraver to my assistance."

A widely spread and curious misapprehension seems to exist regarding the number of copies of the vase which Wedgwood executed during his lifetime. It is often asserted that Wedgwood made, at the very outset, fifty copies, which he sold by subscription, and it is customary to debate whether or not some particular example may lay claim to the title of being "one of the fifty." The facts really seem to be that Wedgwood made and sold by subscription no more than twenty and of these, Mr. Rathbone asserts, only sixteen can to-day be definitely traced by documentary evidence. But until his death in 1795 Wedgwood continued to produce copies, continually increasing in excellence, and for some ten or fifteen years after his death his son, Josiah, employing the same artists as his father, with the exception of Webber, produced copies which were to all intents and purposes the equal to those first made. Even so, however, so slow and careful were the processes employed that it is safe to assert that between 1789 and 1805 no more than fifty copies in all were made.

It remains only to add that, as the Portland Vase reproduction is quite properly regarded by collectors as the most important piece of old Wedgwood in existence, so the prices at which it has sold during the last sixty years are a curious index to the increasing estimation in which Wedgwood's productions in general are held. Thus in 1849 the Fulk copy was bid in by the family of that pioneer among Wedg-

wood collectors for $100, while a score of years later the copy in the Parnell collection sold for $865. In the early nineties W. Durning Holt's copy sold for over $1,000, and less than a decade ago, in 1902, that belonging to the late Dr. Propert brought $2,000 at Christie's.

Mr. Hoe's Wedgwood "Portland Vase" is incomparably the finest example ever offered for sale in this country. While lacking those accidental variations in color, which, owing to its being a trial-piece, give a certain sort of charm to the celebrated Propert vase, it undoubtedly approaches nearer to Wedgwood's own ideal. The body is of the true "Barberini Black" jasper, a color which Wedgwood arrived at by making a mixture of blue and black, and then dipping in black, and the reliefs are of the same clear white as the glass or plate of the original. But it is to the lapidary's skill that the Hoe vase owes the chief part of its alluring charm. In the process of polishing, the inner folds of the garments, the wings of the hovering Eros, the crevices of the rocks and the leaves of the trees, have been so carefully reduced in thickness that the effects of the modelling have been perceptibly heightened. Indeed, as Wedgwood wrote of the original, there has been given to the work "the effect of painting as well as of sculpture." The blue-black ground work, however, has been left practically untouched and retains that marvelous satin-like bloom which is the mark of only the very finest quality of old Wedgwood Jasper Ware. Only where the handles are joined to the lower part of the neck has the black jasper been put under the lapidary's wheel—a very pleasing touch of artistic refinement.

OLD FRENCH PORCELAIN

1229—French Cup and Saucer

Rims of both cup and saucer have bands of royal blue with gold scrolls and white reserves containing birds and insects. Inside the cup is the inscription: "Figuier de la Caroline." In the centre of the saucer is a large heron and the inscription, "Héron bleuâtre de Cäyenne." Paris. End of the Eighteenth Century.

1230—Old Sèvres Cup with Saucer

Decorated with spiral bands filled with flowers upon a white ground, alternating with broad bands having gold scrolls on a royal blue ground. Sèvres. *Mark:* 1756. Painter's mark: H.

1231—Old Sèvres Cup and Saucer

The lower portion of the cup is decorated on a ground of Rose Pompadour with a decoration of gilt festoons in slight relief and an oval panel of white reserve painted in tropical birds of brilliantly colored plumage. The upper portion is decorated with an arabesque design on white ground of flowers in baskets and two medallions painted on a dark red ground with classical portraits *en camaïeu.* The saucer has in the centre a circular medallion of white reserve painted in tropical birds surrounded by a field of Rose Pompadour. The border has,

on a white ground, an arabesque pattern with baskets of flowers and two medallions with classical portraits painted *en camaïeu*. This exquisite example of early Sèvres was probably made about 1715. *Mark:* Double L p. gray.

1232—Three Sèvres Cups with Saucers

Decorated with floral wreaths entwined with a turquoise-blue ribbon. Sèvres. *Marks* of 1754 and 1770.

1233—Empire Teapot

Globular body on three claw feet, with a handle in the form of a swan's head, a large curved spout, and an acorn finial on the cover. *Bleu-de-roi* ground; around the shoulder are gold vines and on the incurved neck is a gold border with a wreath of oak leaves. French. Beginning of the Nineteenth Century.

Height, 2½ inches.

1234—Ewer with Cover and Handle

Old Sèvres. Thumb-piece and hinge of cover of silver. On a white ground are painted in natural colors detached bouquets of roses, carnations and other flowers. The cover and rim are edged with blue lines and a gilded border. The date letter gives 1765 as the year of manufacture and the *fleur-de-lis* signifies that it was made for royal use. *Mark:* Double L, with *fleur-de-lis* and letter M. P. blue.

1235—Old French Tankard with Cover

Translucent paste with a creamy white glaze; the lower part of the body with floral scrolls in relief. Silver cover enamelled in blue, and decorated with a monogram and crown. Has an acanthus thumb-piece and twisted wire handle. First half of the Eighteenth Century. French, Chantilly or St. Cloud.

Height, 5½ inches.

1236—Old French Flask

Pilgrim bottle shape, with silver foot and neck, and a stopper with a chain. On each side is a female mask which joins the chain. White glaze, painted in blue with flowers and leaves. French (Chatillon?). Eighteenth Century.

Height, 7⅛ inches; width, 5½ inches.

1237—Old French Plate

With curved and scalloped rim, decorated with a blue painting of Chinese flowers, utensils and emblems. St. Cloud. Imitation of Chinese mark. About 1760.

Diameter, 8¼ inches.

1238—Old Sèvres Ewer with Cover and Handle

Old soft paste. White ground, with detached bouquets of roses and other flowers painted in blue. The lid, thumb-piece and hinge are of silver, with a coat-of-arms carrying a boar's head as crest and the double motto, "Corda serrata panda" and "Semper paratus pugnare pro patria." The crown over the double L denotes that this piece was made for royal use or as a present from royalty. The date letter gives the year of manufacture as 1753. *Mark:* Double L crowned and with initial A p. blue. Silver. Maker's mark: Crowned P.

Height, 8¼ inches.

1239—Old French Faïence Flask

In the shape of a book. Blue glaze, with white arabesques. French, Nevers. Seventeenth to Eighteenth Centuries.

Height, 8⅜ inches; width, 5¼ inches.

1240—Pair Old Minton Vases with Covers

Soft paste. Ovoid form, with flat handles. Covers and bases of vases are fluted, the rims are "jewelled" in large turquoises and on both sides are laurel festoons modelled and gilt in relief. The decoration is of *bleu-de-roi* and gold on a white ground. Blue and gold ribbons encircle painted medallions of amorini resting on clouds, while small panels on the necks and bases of each are decorated with bouquets of flowers. Cover finials are cone-shaped, with turquoise jewels and the outer surfaces of the handles are set with turquoise "jewels." Unmarked with the exception of the decorator's mark in gold on insides of covers.

Height, 14 inches.

1241—Old French Bowl

Faïence. Painted in orange, green and blue. In the centre men are up in a large tree which is being sawn down by women. Below is John the Baptist and the inscription: "1769, Jean Benard l'ainé." On the rim is a long poem. French. 1769.

Diameter, 12⅜ inches.

OLD DELFT

1242—Delft Vase

Gourd shape, octagonal body; the lower part painted with Chinese figures and wide spreading trees in red, green and gold in *famille verte* style. Delft. First half of the Eighteenth Century.

Height, 6¾ inches.

1243—Faïence Tankard

White glazed. Bulged body, with narrow flaring neck and spreading foot. Silver gilt domed cover, with a swan as finial and a mermaid as thumb-piece; the foot edged with a band of acanthus cresting in gilded silver. Holland. First half of the Seventeenth Century. Cover, with marks B. W., of the same period.

Height, 7¾ inches.

1244—Coffee Pot

Pear shape. The body and cover are painted with scenes of a village and river, flowers, and on the lip and cover a gold lace border. Amsterdam. *Mark:* M O L and a star. Manufactory, onde Losdrecht. Second half of Eighteenth Century.

Height, 6½ inches.

1245—Coffee Pot

Pear shape. The body is painted with two seascapes and flowers in enamel colors and on the lip and cover with a border of gold scrolls on a king's blue ground. Hague. *Mark:* Stork. About 1770-1780.

Height, 6¾ inches.

1246—Delft Jar

Decorated in underglaze cobalt blue. On the upper part six small round panels containing Chinese figures; on the lower part large oval panels containing flower vases alternating with Chinese women, the spaces between being filled with lozenge patterns and flower motives. *Mark:* Monogram A. K. (Anthony Kruiwig). Middle of the Eighteenth Century.

Height, 7¼ inches; diameter, 7 inches.

1247—Delft Garniture

Consisting of an oviform jar and two bottle-shaped vases. Painted in blue with Chinese flower vases, utensils and emblems. Delft, without mark. Eighteenth Century.

Respective heights, 6⅞ and 7½ inches.

1248—Delft Garniture

Comprising two tall beaker-shaped vases and three oviform jars with high domed covers having knob finials. Painted in blue on a white ground with panels of river scenes with sailing ships, small panels of dogs and harlequins' heads and scroll borders. Delft. Middle of the Eighteenth Century.

Respective heights, 20 and 19 inches.

OLD DRESDEN WARE

1249—Two Small Cups

One rose-red ground, with three reserves containing flower sprays, with gold lozenge borders; inside the rim a band of flowers and arabesques. Dresden, Marcolini. *Mark:* Swords with two stars. The other painted in green, with flowers, leaves and butterflies. Dresden. *Mark:* Swords. Eighteenth Century.

1250—Two Dresden Saucers

A. In the centre a Dutch landscape painted in black and framed with gold and purple scrolls. On the rim a border of gold lace pattern. Dresden. Without mark. Gold No. 29.

B. In the centre, painted in black, a hunter with dogs and slain game. On the rim gold scroll and lozenge pattern. Dresden. Without mark.

1251—Two Dresden Cups

A. Painted in two purple panels of marine subjects with Dutch figures framed in gold and purple scrolls; the inside rim has a gold lace pattern. Dresden. *Mark:* Swords. About 1740-1750.

B. Decorated with two pastoral subjects in purple and in the centre with flowers. Dresden. *Mark:* Swords. About 1750.

1252—Dresden Cup and Saucer

High cylindrical cup with curved handles; upper part painted in polychrome with Chinese personages at tea; the lower part fluted, and painted in green and gold. Flat saucer, the outside fluted like cup; in the centre a scene of Chinese social life framed with gold scrolls, and on the rim a gold lace pattern. Dresden, without mark.

1253—Dresden-covered Cup

A handle in the form of a twisted branch, and a low cover with a blossom as finial. On the body and cover a young shepherd and sheep; on the cover and lip a border of alternating flowers and bow knots. Dresden, Marcolini. *Marks:* Swords with star. 1796-1814.

1254—Dresden Cup with Cover

Decorated with landscapes, figures, animals and flowers. On the rim of cover and cup a border of gold on a king's blue ground. Dresden, Marcolini. *Mark:* Swords with two stars.

Height, 3½ inches; diameter, 2½ inches.

1255—Dresden Cup and Saucer

Yellow ground with flowers. On the cup reserves painted in purple with Dutch seascapes; on the saucer a reserve showing an Italian palace on a river. Dresden. *Mark:* Swords. About 1740-1750.

1256—Dresden Cup and Saucer

Having a yellow ground with two reserves containing blossoms in many colors; on the saucer flowers on a white ground. Dresden. *Mark:* Swords. Painter's mark: A. About 1740-1750.

1257—Dresden Teacup and Saucer

On a ground of rose *soufflé* are two reserves of river scenes, one with a cavalier and lady, the other with Dutch personages; inside, a gold lace pattern and a seascape. In the centre of the saucer, framed in a rich gold lace pattern, a cavalier and lady stand near a waterfall. The outside has a rose-red ground, with a gold lace border on the rim. Dresden. *Mark:* Swords and gold. No. 55. About 1740-1750.

1258—Dresden Cup and Saucer

Yellow ground with reserves containing landscapes and Dutch figures in various colors; in the centre of the cup a bouquet of flowers, and the rims of both decorated with a gold lace pattern. Dresden. *Mark:* Swords. About 1740-1750.

1259—Dresden Cup and Saucer

Painted in polychrome with river scenes and Dutch figures, with gold and rose-red scrolls; inside, on the lip, four small oval landscape panels; the saucer decorated to conform. Dresden. *Mark:* Swords. About 1740-1750.

1260—Dresden Cup and Saucer

Yellow ground, with reserves containing landscapes with Dutch figures in various colors; in the centre of the cup is a landscape in purple *camaïeu*, and inside rims have a gold lace pattern. Dresden. *Mark:* Swords. About 1740-1750.

1261—Dresden Cup and Saucer

Painted with river scenes and Dutch figures. Exterior of the saucer *semé* with flowers. *Mark:* Swords and R. in gold. About 1740.

1262—Dresden Cup and Saucer

The sides of cup and the under-border of saucer of rose-colored ground with reserves containing landscapes and Dutch figures. Inside rims have gold lace borders. *Mark:* Swords. About 1730-1740.

1263—Dresden Teacup with Saucer

The cup has a painting of two panthers; the saucer, of two sheep in a landscape. The rims have gold lace borders. Dresden, Marcolini. *Mark:* Swords with star.

1264—Dresden Teacup and Saucer

Painted with landscape, birds and butterflies. On the rim of both cup and saucer a red scale border. Dresden, Marcolini. *Mark:* Swords with star.

1265—Dresden Cup with Saucer

Painted with fruits. On the rim of both cup and saucer, band of basket weave pattern in relief. Dresden. *Mark:* Swords with dot. Second half of Eighteenth Century.

1266—Dresden Chocolate Cup with Saucer

Decorated with Apollo, Daphne and Cupid on a cloud; in the saucer Narcissus looking at his reflection in water. Dresden. *Mark:* Swords with dot. About 1770.

1267—Three Dresden Teacups with Saucers and a Dish

Oval dish, with curved and scalloped sides. All painted with landscapes and cupids representing geometry and astronomy; remaining space filled with flowers. Dresden. *Mark:* Swords. Second half of Eighteenth Century.

1268—Hexagonal Jar

On one of the sides a Chinese personage with an umbrella; the remaining space filled with peony blossoms in blue, red and purple. Dresden. *Mark:* Swords. About 1750.

1269—Hexagonal Tea Jar with Silver Cover

Enamelled with olive green glaze of brilliant quality. Dresden. *Mark:* Swords. Middle of Eighteenth Century.

Height, 4 inches.

1270—Dresden Tea Jar with Cover

Hexagonal shape. On three sides hunting scenes painted in black; on the other three sides and the cover gold scrolls. Dresden, without mark.

Height, 4 inches.

1271—Dresden Tea Jar

Red ground; on each side a reserve containing a landscape with cavaliers and ladies painted in polychrome; gold rim. Low round silver cover (of the period). Dresden. *Mark:* Swords. About 1740-1750.

Height, 5 inches.

1272—Dresden Sugar Bowl with Cover

Cover with a yellow rose for a finial. On the body two scenes of peasant life, with bands of basket weave pattern in relief. Dresden. *Mark:* Swords. Middle of the Eighteenth Century.

Height, 3¼ inches; diameter, 3⅛ inches.

1273—Dresden Sugar Bowl with Cover

On the body and cover shepherds and shepherdesses in landscapes, the remaining space *semé* with flowers. Gold lace border on rim of cover. Dresden. *Mark:* Swords with dot. About 1760-1770.

Height, 4 inches; diameter, 4 inches.

1274—Dresden Sugar Bowl with Cover

With two handles in the form of twisted branches. Body and cover painted with landscapes and figures. Rims have gold lace borders. Dresden, Marcolini. *Mark:* Swords with star.

Height, 5 inches.

1275—Dresden Large Bowl

Around the outside, in polychrome, are river scenes, with ships, Dutch personages and houses. In the centre on the inside is a river scene, with figures in purple. Dresden. Swords mark. About 1730-1740.

Height, 3 inches; diameter, 6⅔ inches.

1276—Dresden Bowl

Bleu-de-roi ground, with two reserves containing bouquets of flowers framed with gold laurel wreaths; in the centre a bouquet of flowers. The inside rim has a gold lace border. Dresden. *Mark:* Swords with dot. Painter's mark: B. W. About 1770-1780.

Height, 3½ inches; diameter, 6¼ inches.

1277—Dresden Cream Pitcher

Decoration of peasant woman and her flock. Dresden. *Mark:* Swords with dot. About 1770.

Height, 3⅔ inches.

1278—Dresden Teapot and Cream Pitcher

The body is decorated with two scenes from "Reinecke Fuchs"; the lip and cover have borders of mosaic decoration. Dresden. *Mark:* Swords with dot. About 1760-1770.

1279—Dresden Coffee Pot

Pear-shape body, with short spout, cover with blossom for a finial, and silver chain. On the body are pastoral scenes painted in delicate colors. Dresden. *Mark:* Swords. After middle of the Eighteenth Century.

1280—Dresden Coffee Pot

Pear-shape body; spout in form of a dragon head, with mask at the joint. Painted in polychrome with dragons, heron, blossoms and butterflies, in Chinese style. Dresden. *Mark:* Swords. About 1730.

Height, 6 inches.

1281—Dresden Hot Milk Pitcher

Pear-shape body; spout in form of a dragon head. On the lower part of the body and on the cover are spiral bands of flowers; on the neck and cover, borders of a green mosaic decoration. Dresden, without mark. Middle of the Eighteenth Century.

Height, 5½ inches.

1282—Dresden Hot Milk Pitcher

On the body two scenes in purple *camaïeu* with a cavalier and lady in a landscape; the remaining space *semé* with flowers. Around the neck is a green mosaic border. (Cover missing.) Dresden. *Mark:* Swords. About 1750.

Height, 6 inches.

1283—Dresden Hot Milk Pitcher

Curved spout with mask in relief at the joint. The body is decorated with two scenes of Chinese personages in landscapes, painted in polychrome and framed with red and gold scrolls. (Cover missing.) Dresden, without mark.

Height, 3½ inches.

1284—Dresden Hot Milk Pitcher

Pear shape. Salmon-red ground, with two reserves containing landscapes with figures. (Cover missing.) *Mark:* Swords with dot. About 1760.

Height, 5¼ inches.

1285—Dresden Hot Milk Pitcher

Pear shape. On the body two panels with figures of peasants in landscapes, framed in gold and black. Dresden. *Mark:* Swords. About 1750.

Height, 5⅜ inches.

1286—Dresden Teapot

The body is painted with two Chinese *genre* scenes in polychrome, framed with gold and red scrolls, and the remaining space, cover and handle with butterflies and strewn flowers. Dresden. *Mark:* K. P. M. Period of Hörold (immediately after 1720).

Height, 4⅞ inches.

1287—Dresden Teapot

The body and cover decorated in polychrome with Chinese personages at tea in a landscape, framed with red and gold scrolls; the remaining space is filled with bees and butterflies. Dresden. *Mark:* K. P. M. and swords. Period of Hörold.

Height, 4¾ inches.

1288—Dresden Teapot

The body is painted in black with river landscapes framed in purple and gold scrolls; the cover is painted in polychrome with field flowers. Dresden. *Mark:* K. P. M. and swords. About 1730 to 1740. Cover of later date.

Height, 5⅛ inches.

1289—Dresden Hot Milk Pitcher

On the body two scenes, one of fighting horsemen, the other a camp scene in red *camaïeu*, framed with gold strapwork. Cover treated as the body. Dresden. Swords and gold mark. About 1740.

Height, 6½ inches.

1290—Dresden Teapot

On the body two pastoral scenes. On the shoulder and cover bands of *bleu-de-roi* with gold edges. Dresden. Mark, with stroke. Second half of the Eighteenth Century.

Height, 4½ inches.

1291—Dresden Hot Milk Pitcher

Painted in various colors, with bear and deer hunts, in the style of Hörold, and framed in scrolls of red, purple and gold; the remaining space filled with flowers, birds and butterflies. The silver cover, with two engraved laurel bands, is comparatively modern. Dresden, with mark. About 1730.

Height, 6 inches.

1292—Dresden Teapot

Painted with two scenes showing a cavalier and a lady in a landscape, the remaining space being filled with scattered flowers; gold lace border around the lip. Dresden. *Mark:* Swords. Second half of Eighteenth Century.

Height, 5 inches.

1293—Dresden Chocolate Pitcher

The body and cover are painted with birds, flowers and branches; on the neck and cover are borders of green mosaic decoration. Dresden, without mark. Middle of the Eighteenth Century.

Height, 8¾ inches.

1294—Dresden Coffee Pot

Cylindrical body, with curved spout, handle with a wooden end. Painted in purple-red *camaïeu* with landscapes with ducks and chickens; the remaining space filled with flowers and butterflies. The cover has an inside gilt bronze retaining spring. Dresden. *Mark:* Swords with stroke. Second half of the Eighteenth Century.

Height, 7 inches.

1295—Dresden Jar

Oviform shape. Painted with landscapes with Chinese personages in the style of Hörold, above gold scroll-framed reserves with Chinese *genre* scenes in purple *camaïeu*. Dresden. *Mark:* A. R. About 1725.

Height, 6¾ inches.

1296—Dresden Tea Jar

Oviform shape, with silver neck and cover. Painted in polychrome with scenes of Chinese personages; below, in small white reserves, little figures in landscapes painted in *camaïeu* and framed with gold and purple-red scrolls. The remaining space filled with Chinese flowers and a phœnix. Around the base a band of gold lace pattern. Dresden. *Mark:* A. R. Period of Hörold.

Height, 7½ inches.

1297—Dresden Mug

With silver cover and foot. Cylindrical body with curved handle. On the body are three bouquets in relief and Chinese *genre* scenes and birds painted in gold. Dresden. Mark not visible. About 1730. Silver mounting with marks and engraving: T P S 1798.

Height, 5¾ inches.

1298—Dresden Teapot and Caddy

Yellow ground, with white reserves containing peony blossoms and quail painted in blue, gold, green and red, in the Chinese style. Dresden. *Mark:* Swords. About 1730-1740.

1299—Dresden Teapot

Painted in gold with two scenes, one of Chinese personages at tea, the other of figures training birds in landscapes. On the cover and base gilt acanthus leaves in relief. (Finial of cover missing.) Dresden, without mark. About 1720.

Height, 4⅛ inches; diameter, 4¼ inches.

1300—Dresden Chocolate Pitcher

On the body two scenes painted in gold of figures, birds and palm trees in landscapes; on the cover and base gilt acanthus leaves in relief. Dresden. Swords mark. About 1725.

Height, 8½ inches.

1301—Dresden Set

Comprising chocolate pitcher, teapot, large bowl and six cups and saucers. The decoration on all the pieces are of hunting scenes painted in black and in panels framed with gold scroll. Dresden porcelain. The painting by a South German (Augsburg). About 1730. The silver mounting of coffee pot with the Augsburg hall mark and the maker's mark of Elias Adam, 1718-1743.

1302—Dresden Coffee Set

Of 24 pieces, consisting of a pear-shaped coffee pot, large bowl, eleven cups with curved handles and eleven saucers. Decorated with pastoral scenes in green *camaïeu;* the remaining space *semé* with flowers. The inside rims have gold lace borders. Dresden. *Mark:* Swords. About 1750.

1303—Dresden Coffee and Tea Set

Of thirteen pieces, comprising large pear-shape coffee pot with lip and spout mounted in gilt silver; small coffee pot, same shape and mounting, with mermaid as thumb-piece; teapot, breakfast bowl, sugar bowl and four cups without handles, with deep saucers. All are decorated with Chinese *genre* scenes painted in gold, with gold lace patterns on the rims. Dresden, without mark. About 1720.

1304—Dresden Coffee and Tea Set

Of thirty-eight pieces, consisting of one large and one small pear-shape coffee pot, teapot, tea caddy, sugar bowl, a small tray, breakfast bowl, and fifteen cups and saucers. Yellow ground, with white re-

serves containing seascapes, views of towns, castles and ruins; some animated by figures. All are in the Dutch style and painted in purple-red *camaïeu*. Dresden. *Mark:* Swords. About 1750.

1305—Dresden Coffee and Tea Set

Sixteen pieces, comprising coffee pot of pear shape, teapot, milk pitcher, sugar bowl with cover, six cups without handles and six saucers. Decorated with marine landscapes with Dutch figures framed by acanthus scrolls in gold, purple and red; the remaining space filled with peony blossoms and butterflies. The rims have gold lace borders. Leather case lined with dark blue velvet. Dresden. *Mark:* Swords, and various gold numbers. About 1740.

1306—Dresden Scent Bottle

Flat, flask-shape body, with long narrow neck and spreading foot; the neck and foot fluted. Painted with two scenes of horsemen in landscapes. Dresden. Middle of the Eighteenth Century.

Height, 3⅝ inches.

1307—Dresden Cane Head

On the top a shepherd and shepherdess in a landscape in green *camaïeu*, the remainder filled with flowers and relief rocailles in purple *camaïeu*. Dresden, without mark. Middle of the Eighteenth Century.

Height, 2½ inches.

1308—Dresden Pipe Bowl

Mounted in bronze. Partly fluted, and painted in green with vines. Dresden, without mark. First half of Nineteenth Century.

Height, 4 inches.

1309—Dresden Scent Bottle

Tree stump shape. At the side the figure of a harlequin. Mounted in silver. Dresden. *Mark:* (not visible). Middle of the Eighteenth Century.

Height, 3¾ inches.

1310—Dresden Figurine

A little girl dressed as a shepherdess with flowers in her right hand and holding her apron with the other. Dresden. *Mark:* Swords. Middle of the Eighteenth Century.

Height, 4⅞ inches.

1311—Dresden Figurine

Boy in multicolor costume with a wreath of flowers in his hands. Dresden. Swords mark.

Height, 4⅞ inches.

1312—Dresden Figurine

Dottore, of the old Italian comedy, in red dress and white stockings, stepping forward with right hand raised, the left hidden in his black cloak. Dresden. *Mark:* Swords. Middle of the Eighteenth Century.

Height, 5½ inches.

1313—Dresden Figurine

An old peasant with a slouch hat, and bag on his shoulder, leaning on a cane. Dresden. *Mark:* Swords (?) or Wallendorf (Thüringtia (?). Second half of the Eighteenth Century.

Height, 5¼ inches.

1314—Dresden Figurine

A young woman carrying a basket of flowers on a stick over her shoulder. Dresden. *Mark:* Swords with dot. Second half of Eighteenth Century.

Height, 5⅛ inches.

1315—Dresden Figurine

Girl seated, with a foot resting on a small square pedestal, holding in one hand a mirror and carrying a dog in the other. Her dress is adorned with red and green flowers. Dresden. *Mark:* Swords.

Height, 6 inches.

1316—Dresden Parrot

Green, yellow and other colors, resting upon the stump of a tree incrusted with flowers and leaves. Dresden (?). Middle of the Eighteenth Century.

Height, 5½ inches.

1317—Dresden Group

Two cupids, one pouring from a pitcher into a cup, the other dancing and playing the tambourine. Dresden. *Mark:* Swords. Second half of the Eighteenth Century.

Height, 5½ inches.

1318—Dresden Group

Cavalier in a green coat, with his arm on the shoulder of a lady sitting on a rock. Dresden. *Mark:* Swords.

Height, 7½ inches.

1319—Dresden Figurine

Hebe, standing, in a white gold-flowered dress, holding in one hand a pitcher and in the other a cup. Tall base with musical instruments in relief. Dresden, Marcolini. *Mark:* Swords, with star and two strokes.

Height, 10 *inches.*

1320—Dresden Figurine

Venus and Cupids. Dresden (?). Second half of Eighteenth Century.

Height, 10¼ *inches.*

1321—Dresden Group

Venus holding a bird in her hand, with one foot on a turtle. Dresden (?).

Height, 9⅛ *inches.*

1322—Dresden Group

La Source. In the centre a kneeling Naiad is emptying a water vessel; on either side of her is an amorino, one with a fish and a vase, the other with a crayfish. Dresden, without mark. Second half of the Eighteenth Century.

Height, 6⅛ *inches.*

1323—Dresden Group

Venus, nude, is seated upon a rock. Cupid stands on one side and two doves rest upon the stump of a tree on the other. Dresden (?).

Height, 6⅞ *inches.*

1324—Dresden Group

Bacchus on a donkey led by a semi-nude youth. At the feet of the donkey a cupid holds a cluster of grapes, and the ground is covered with grapes and leaves. Dresden, without mark. Middle of the Eighteenth Century.

Height, 7⅝ *inches.*

1324A—Dresden Figurine

A huntress in a yellow dress and a black three-cornered hat, holding a gun. Dresden. Middle of the Eighteenth Century.

Height, 6¾ *inches.*

1325—Dresden Group of Bacchus and Bacchante

Bacchus, with a panther lying by his side, is draped in a pantherskin and wreathed with vines and grapes. He holds in one hand a cluster of grapes and in the other a goblet. At his side is a bacchante with a

bottle in one hand and a cup in the other. A tall tree stands at the back with two young bacchanals, one with a basket of grapes and the other with a flask. Dresden, Marcolini. *Marks:* Swords, with stars and two strokes.

Height, 10¼ inches.

1326—Dresden Group Forming an Incense Burner

Two Chinese lovers sitting under a pink curtain. The lip and cover are in openwork and there is a flower finial. Gilt bronze mountings. Dresden, without mark. Middle of the Eighteenth Century.

Height, 7¾ inches.

1327—Dresden Vase

Pear shape. Turquoise-blue ground, with three white reserves painted with peonies, etc., in green, blue and red, in the Chinese style. On the shoulder and lip a gold lace pattern. Dresden. *Mark:* Swords. About 1730-1740.

Height, 8½ inches; diameter, 4 inches.

1328—Two Dresden Bottles

Gourd shape. *Bleu-de-roi* ground, with gold scrolls and two reserves, one containing flowers and the other views of Meissen and Dresden. Dresden. *Mark:* Swords. End of the Eighteenth Century.

Height, 7⅝ inches.

1329—Dresden Plate

Scalloped edge; in the centre a pastoral scene of a lady and gentleman playing blind man's buff. The rim has a red mosaic border and three oval reserves filled with flowers. Dresden. *Mark:* Swords. 1750-1760.

Diameter, 9⅝ inches.

1330—Pair of Dresden Vases

Yellow ground, with a cavalier and a lady in a landscape, and a coat-of-arms of the Electorate of Saxony in reserves. The foot has two oval panels containing birds; the shoulder has flower bouquets. Dresden. *Mark:* Swords. Middle of Eighteenth Century.

Height, 11¼ inches.

1331—Dresden Oviform Jar with Cover

Richly painted in blue, gold and enamel colors. Around the body a Chinese *genre* scene with blossoming trees, flying birds and butterflies. Dresden. *Mark:* Swords. After the middle of Eighteenth Century.

Height, 12 inches.

1332—Dresden Jar with Cover

In the Chinese style. Body and cover decorated with peonies and birds on a rose-color ground, and two large white reserves with peonies, chickens and birds; the neck is decorated with flowers and butterflies on a white ground. Dresden. *Mark:* A. R. About 1725.

Height, 17⅞ *inches.*

1333—Dresden Cochin Fowl

Chicken. Glazed in white. The crest, breast and a few feathers in brownish-black. The base incrusted with colored flowers and leaves and upon it rests an egg mounted on a fire-gilt bronze stand, decorated with rich rocailles, with four feet. Dresden. *Mark:* Swords. Middle of the Eighteenth Century. Stand of the same date.

Height, 12 *inches.*

1334—Pair of Dresden Magpies

Resting on a base in design of a tree stump. The tails turned upward, the bills open. Painted in white and black. Dresden, without mark. Middle of the Eighteenth Century.

Height, 19 *inches.*

1335—Dresden Punch Bowl

The bowl is painted with Hogarthian subjects. On one side a group of revellers at a table; among them two parsons in wigs and bands have just ended a drinking-bout. One has fallen off his chair and all have reached an advanced stage of intoxication. On the other side is a group of three persons, one seated in a chair, another, a parson, standing and smoking a pipe. The rim, of gilt bronze, has a basket-work border modelled in relief. The stand is on four voluted feet ornamented with "husk-pattern" decoration. The piece dates from about 1750. *Mark:* Swords.

Height, 10 *inches; diameter,* 13½ *inches.*

OLD FRANKENTHAL, BERLIN AND VARIOUS GERMAN PORCELAINS

1336—Frankenthal Cup and Saucer

Painted in the Chinese style with personages and butterflies. Borders of gold and purple. Frankenthal. *Mark:* C. T. below crown. After 1761.

1337—Frankenthal Cup and Saucer

Painted with nymphs in a landscape in purple *camaïeu* with gold scroll frame; the remaining space filled with flowers. Frankenthal. *Mark:* C. T. below crown. After 1761.

1338—Frankenthal Bell

Painted in purple with a deer hunting scene, the remaining space *semé* with flowers; narrow gold edge. Frankenthal, without mark. About 1770.

Height, 4¼ inches; diameter, 2¾ inches.

1339—Volkstedt Teapot

Handle decorated with shell work and spout in the form of a dragon-head. Decorated with two scenes painted in purple-red *camaïeu* of sea-scapes animated by ships and figures. The mouth has a silver scalloped band. Volkstedt, near Rudolstadt, 1760-1770 (?). Mark.

Height, 4¾ inches.

1340—Höchst Hot Milk Pitcher with Cover

Body and cover *semé* with flowers. On the lip and cover a band of red mosaic decoration. *Mark:* Wheel. About 1770.

Height, 5¼ inches.

1341—Berlin Hot Milk Pitcher with Cover

The ground of a turquoise-blue glaze with reserves painted with land-scapes and figures. Berlin, sceptre mark. About 1770.

Height, 7 inches.

1342—Ludwigsburg Coffee Pot

On the body and cover are Chinese flowers, butterflies and birds painted in gold. Ludwigsburg. *Mark:* Emblem. Second half of Eighteenth Century.

Height, 7⅜ inches.

1343—Frankenthal Teapot and Sugar Bowl with Cover

The teapot is globular, painted in two landscapes, one with a fox, the other with a wildcat. The bowl is also painted with two landscapes, showing a hare and a dog; on the cover is a lynx in a landscape. Frankenthal. *Mark:* C. T. below crown. About 1770.

1344—Berlin Cup and Saucer

Deep rose-colored ground, with a reserve containing a polychrome decoration of sheep and goats in a landscape. Berlin, sceptre mark. About 1800.

1345—Vienna Cup and Saucer

On the rims of both cup and saucer are green panels with laurel festoons, alternating with black panels, both having a pink and gold ground. Vienna. *Mark:* Bindenschild. End of the Eighteenth Century.

1346—Bayreuth Teapot

Red stoneware, with a dark brown glaze. Painted in gold with two Chinese scenes, the lip with a floral border. German, Bayreuth. Middle of the Eighteenth Century.

Height, 5⅜ inches.

1347—Bayreuth Coffee Pot

Red stoneware of a dark brown glaze. Painted in gold with two panels containing Chinese *genre* scenes, framed with rich scrolls; the cover and lip with scroll borders. German, Bayreuth. First half of the Eighteenth Century.

Height, 7⅞ inches.

1348—German Faïence Puzzle Jug

Body bulging below, a long cylindrical neck and three imitation spouts on the make-believe cover. The neck and cover are pierced with long oval patterns. On the body two landscapes with men on horseback, the space between filled with flowers. German. Middle of the Eighteenth Century. *Mark:* R. X.

Height, 7⅞ inches.

1349—Berlin Coffee Pot and Bowl

Finely painted polychrome decoration of two Chinese *genre* scenes and on the rim a mosaic design in gold. Berlin, sceptre mark. About 1770.

1350—Vienna Coffee Pot

Pear-shaped body, with cover mounted in silver, having an apple as a finial. On the body are painted two amorini on clouds; on lip and cover, a green wave and gold lace border. Vienna. *Mark:* Bindenschild. About 1760-1770.

Height, 10⅛ inches.

1351—Fürstenberg Coffee Pot

Cylindrical shape. Decoration, on either side, of medallions and trophies. Fürstenberg. *Mark:* F. First half of the Nineteenth Century.

1352—Fürstenberg Coffee and Tea Set

Consisting of one large and one small coffee pot, teapot, sugar bowl, and two coffee cups with saucers. Painted with two oval medallions containing portraits; the covers and shoulder with gold lace borders. Fürstenberg. *Mark:* F. First half of Nineteenth Century.

1353—Ludwigsburg Coffee Set

Consisting of a coffee pot and cover, a small coffee pot, two coffee cups with saucers, and four teacups with saucers. Polychrome decoration of nymphs, fauns and amorini in landscapes; the remaining space *semé* with flowers; borders of basket-weave pattern in relief. Ludwigsburg. *Mark:* C. C. below a duke's crown. About 1770.

1354—Ludwigsburg Miniature Bust

Female, with yellow drapery. Ludwigsburg, without mark. Second half of the Eighteenth Century.

Height, 4 inches.

1355—Berlin Figurine

Boy carrying a basket of fruit, with two bottles hanging on his shoulder. Berlin, sceptre mark. About 1780.

Height, 4½ inches.

1356—Ludwigsburg Figurine

Peasant costumed in a pink coat and yellow trousers, resting his head upon one hand. Ludwigsburg. *Mark:* C. C. below crown. About 1760.

Height. 4⅝ inches.

1357—Vienna Cup

Painted with a peasant couple in a landscape; the remaining space *semé* with flowers. Vienna. *Mark:* Bindenschild. Second half of Eighteenth Century.

Height, 2⅜ inches.

1358—Wallendorf Figurine

Peasant woman in a pink coat and yellow skirt playing a triangle. Wallendorf. *Mark:* Emblem. Eighteenth Century.

Height, 5⅜ inches.

1359—Höchst Figurine

Girl wearing a costume of raspberry color. Höchst, wheel mark. Embossed: M. C. About 1780.

Height, 6 inches.

1360—Frankenthal Double Salt Cellar

The salts in the shape of baskets having between them a boy seated and holding a bird cage. Frankenthal. *Mark:* C. T. below crown and red initials G. N. After 1761.

Height, 4¼ inches; diameter, 4¼ inches.

1361—German Figurine

Venus standing in her shell, with one arm holding a rose-red cloak with a yellow lining, her left hand steering the shell with a gilt staff. German. Eighteenth Century.

Height, 6 inches.

1362—Höchst Figurine

Boy resting against the stump of a tree feeding a squirrel. His costume is of pale pink. Höchst, wheel mark. About 1770.

Height, 6⅞ inches.

1363—Damm Faïence Figurine

Boy holding a pigeon. Damm, near Aschaffenburg. After 1840.

Height, 6 inches.

1364—Berlin Figurine

Athena in a red cloak with green lining over a white dress with gold dots; on her arm is a shield with the head of Medusa. Berlin, sceptre mark. About 1790.

Height, 7 inches.

1365—Pair of Berlin Figurines

A boy, with young birds in a nest in his hat, and a girl with a bird in her hand. Berlin, sceptre mark.

Height, 6 inches.

1366—Höchst Figurine

Girl carrying a flower basket. Höchst, wheel mark. Engraved: M. P. Modelled by Peter Melchior. About 1770.

Height, 7⅛ inches.

1367—Pair of Vienna Swans

White glazed porcelain, the feet and beaks painted black and brown. Vienna. Shield incised and "B." After the middle of the Eighteenth Century.

Height, 5⅝ inches.

1368—Höchst Statuette

Kneeling nude female figure on a tall round pedestal which has rose-pink draperies and a band of laurel around the base. Höchst, wheel

Height, 7¾ inches.

1369—German Figurine

Venus nude, with left hand before her breast, the other hand holding a pink drapery with gold stars. German. Late Eighteenth Century.

Height, 7¾ inches.

1370—Set of Six German Figurines

Apollo, Bacchus, Venus in her shell, Diana with a hound, Peace with the horn of plenty, Athena with the helmet and shield. German. Nineteenth Century.

Height, 6 inches.

1371—German Group

Venus seated upon a rock with a seated cupid on the ground drawing his bow. German. Second half of the Eighteenth Century.

Height, 7¾ inches.

1372—Frankenthal Group

Cupid shooting at Venus. Venus in a white drapery with purple flowers. On the base, which is incrusted with moss, two doves. (Cupid's bow and arrow is missing.) Frankenthal. *Mark:* C. T. below crown and A. B. 6 About 1770.

Height, 8½ inches.

1373—Berlin Figurine

Shepherd with pink and yellow drapery, his left hand leaning on a staff; near by, a goat and a musical instrument. Berlin, sceptre mark. About 1770-1780.

Height, 10¼ inches.

1374—Berlin Figurine

Venus holding in her left hand the golden apple. At her feet is a cupid, and at the back are two doves. Berlin, sceptre mark. About 1780.

Height, 9½ inches.

1375—Berlin Figurine

Female figure representing War, with a lion's skin on her shoulders, carrying in the right hand a fire brand. On the ground an eagle pecking at a branch. Berlin, sceptre mark. About 1780.

Height, 9½ inches.

1376—Ludwigsburg Group

A lady sitting at a table, her feet resting on some books. In one hand she holds a book of music and her right hand is raised and clasps a roll of music. Ludwigsburg. *Mark:* C. C. and red S.

Height, 8⅞ *inches.*

1377—Frankenthal Group

Nude female figure seated upon a rock, with grapes in one hand, amorini in front of her, and a young faun in the background. White glaze undecorated. Frankenthal. *Mark:* C. T. below crown and 87. 1787.

Height, 6¾ *inches.*

1378—Frankenthal Group

Woman sitting upon a rock, holding a manuscript which two boys, one on either side, are trying to reach. White glaze, undecorated. Frankenthal. *Mark:* C. T. below crown and two dots. After a model by Peter Melchior (?). About 1780.

Height, 7¾ *inches.*

1379—Berlin Group

Woman holding a baby boy in her arm. On the ground a large censer. White glaze, undecorated. Berlin, sceptre mark. About 1780.

Height, 10¼ *inches.*

1380—German Group

Cupid and Venus. Venus nude, with flowers in her hands and on her head; Cupid with his bow, sitting on a large rock. The back of the rock is incrusted with flowers and moss; on the ground are two doves. *Mark:* German. Second half of the Eighteenth Century.

Height, 11¼ *inches.*

1381—German Figurine

Vestal in white cloak, with green and gold fringe. At the back a triangular sacrificial altar. End of the Eighteenth Century.

Height, 13⅜ *inches.*

1382—Berlin Group

Truth overcoming Time. A youthful female figure in red and green drapery, her right hand resting on an open book, supported on the back of the kneeling figure of Time. Berlin, sceptre mark. About 1770-1780.

Height, 11¼ *inches.*

1383—Berlin Group

Same subject as the preceding, but of white glaze, undecorated and without pedestal. (The staff partly damaged.)

Height, 11¼ *inches.*

1384—Berlin Potpourri Vase with Cover

Turquoise blue ground and white neck, with incrusted vines, leaves and flowers in white glaze. (Slightly broken.) Berlin, sceptre mark. About 1770.

Height, 15½ *inches*

SEVENTH AFTERNOON'S SALE

WEDNESDAY, FEBRUARY 22ND, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1385 to 1641, inclusive

OLD ENGLISH AND OTHER SILVER, BEARING HALL MARKS OR IN THE STYLE OF THE SEVENTEENTH CENTURY

15 ~ G. Brenauer & Sons

1385—SILVER CUP WITH COVER

Ornamented with a scroll motive on a punched ground, and with a chased laurel band at the lip of the cup and cover; cover with an acorn-shaped finial; baluster stem with vase-shaped knop.

Height, 6 inches.

40 ~ S. Woods

1386—PAIR OF OLD FRENCH SILVER CUPS WITH HANDLES

Masks and fruit motives in large beaded lozenges, with rosettes at intersections. Flaring neck with an engraved crest. Curved spreading foot with an ovolo band. Two flat chased handles. Maker's marks I. D., G. under crown, and C. C..

Height, 3⅝ inches.

20 ~

1387—OLD SILVER GILT PATEN

Flat plate. The raised rim has the inscription: "Hic est calix sanguinis mei novieter." No marks.

Diameter, 6⅝ inches.

S. Woods.

45 1388—Old French Silver Marriage Bowl

On stem, with a repoussé pattern of strapwork, foliated ornaments, fruits and lion masks in cartouches. Two flat handles with amorini masks. Inscription, "MR B." Maker's mark: Monogram K. R.

Height, 3¼ inches.

240 1389—Four Silver Standing Cups A. Jones.

Tazza-shape on a tall baluster stem. The upper part of the body has a wide repoussé band of strapwork, floriated ornament, and four lion masks; the lower part is plain with an engraved crest and the date "1675."

Height, 5¼ inches.

80 1390—Old Silver Box with Cover S. Woods.

On the body, between two bands with strapwork ornament in low relief, is a larger band decorated in high relief on a ground of horizontal lines with cartouches, female masks and fruit motives. Cover with two strapwork bands and the English Royal coat-of-arms engraved. Indistinct marks.

Height, 4¼ inches; diameter, 5 inches.

90 1391—Old Silver Powder Flask E. J. Bonaventure

Ornamented with strapwork panels on a matted ground, having on each side a large medallion, one of Diana, the other of a hunter on horseback spearing a lion, surmounted by a ram's head in high relief. Two bear-head ring handles. Along the neck is a dolphin-shaped hinged side-piece with an acanthus leaf thumb-piece, which serves to cover or open the mouth of the flask.

Height, 7¾ inches; width, 4¼ inches.

110 1392—Two Old Silver Bowls S. Woods.

With a beaded diaper pattern. Lip scalloped in eight lobes. Two small scrolled handles. Underneath the foot an inscription: "Omnia Bona Bonis MDCXCVIII." Coat-of-arms engraved on one of the lobes. *Marks:* Monogram I. X.

Height, 3¼ inches; diameter, 5 inches.

190 1393—Old English Silver Jug

Fashioned after a stoneware specimen. Bulged body with reticulated pattern on shoulder, and lower portion fluted. Neck with a small band of strapwork above a band with foliated panels and masks, and with the inscription: "Sir William Allen Mercer." Plain handle with engraved coat-of-arms and "1571." Hall mark with date letter 1570.

Height, 6¼ inches.

1394—Old Silver Bas-relief

Repoussé chased and engraved. Mary sitting with the Child standing on her knee. Wood frame.

Height, 6¾ inches; width, 4⅞ inches.

1395—Pair of Old Silver Double Standing Cups

Goblet shape. Body and feet are decorated with a beaded diaper pattern. Baluster stem with knop. On lip are engraved two small coats-of-arms with "W. K." and "M. K." Maker's mark: H. R.

Height, 10⅛ inches.

1396—Four Old Silver Candlesticks

Low form with vase-shaped socket, with fruit motives and masks in relief, and curved handles with grotesque masks. Base with bands of ovolo ornament and a wide band of scroll work and lion masks. Inscription in dotted lines, "M. L. B. L. 1623." *Marks:* T. C., and incomplete B.

Diameter of base, 6½ inches; height, 6½ inches.

1397—Old Silver Standing Cup

V-shaped bowl, with a pattern of flat chased strapwork between medallions repoussé with the English Royal coat-of-arms, a Phœnix, a Stag with the date 1617, and a Harpy. An engraved inscription around the lip reads "By vertuous Living doth alle honor Rise; an evil Life Brings Infamie and Shame; to follow his Councell that is most Wise: Brings endless Glory and Immortal fame."
Another engraved inscription below the stem reads:

> "Such as on earth God's glory Do advance
> Shall ever Be had in RememBerance."

While a third around the foot reads:

> "But sure the name of evill Doers shall rott
> Eternal. Wo shall Fale unto their Lott
> For every one shall Receive according to the works Donne."

Marks: Fleur-de-lis crowned; initials B. M.; letter E, and letter "V."

Height, 9¼ inches; diameter, 5 inches.

1398—Old Silver Tazza

On stein with knop. The outer rim has a chased border. The bowl is ornamented with a flat chased pattern on a matted ground on which are applied pierced medallions of trefoil shape, which conceal the heads of the

rivets that fasten the bowl to the stem. A band of pierced scroll design is applied around the upper part of the bowl. Four cherubs in raised work are applied to the knop and the chased foot is ornamented with four applied cherubs. The date 1610 is engraved on the rim of the foot. The mark, a crown-shaped shield, is not further legible.

Height, 6¾ inches; diameter, 6¼ inches.

140 00 S. Woods

1399—Old Silver Jug with Cover

Fashioned after a stoneware jug. Body has three oval medallions with an embossed coat-of-arms and the inscription: "Quod est eo decet uti." Cylindrical neck with a frieze of masks, domed cover, with engraved edge and three small masks, and a winged mermaid as thumb-piece. Maker's mark: Monogram M. R.

Height, 9¾ inches.

140 00 1400—Old Silver Jug with Cover " "

Companion to No. 1399. Same mark.

180 00 A Haviland

1401—Old Silver Gilt Rose-water Ewer

Cylindrical body, divided by a half-round moulding with two medallions in relief and engraved designs in dotted work. Upper part, flat chased strapwork on matted ground; in the lower part four masks in relief between four strap bands. Scroll shape handle. Under the foot an engraved inscription: M. C. A. G. R. 1658." No marks.

Height, 8 5-16 inches.

200 00 S. Woods.

1402—Old Silver Tankard

With dome cover and a lion mask as thumb-piece and handle engraved "M. G. A. 1668" The ornamentation consists of strapwork chased with frames, fruits and flower motives, cherub masks and dolphins, on a matted ground; and a band of acanthus. In one of four medallions on the body is an engraved coat-of-arms. Maker's mark: B. Y.

Height, 10½ inches.

200 00 1403—Old Silver Tankard with Cover " "

Companion to No. 1402 with same marks.

85 00 Mrs Jos. Pulitzer.

1404—Old Silver "Steeple" Cup

Dome cover with pierced pyramidal steeple resting on three scrolled brackets. Baluster stem with knop and small brackets. High ogre-shaped foot. Strapwork ornamentation, chased and engraved, with

repoussé oval panels on a matted ground of dolphins and sea monsters, divided by repoussé scallop shells and a shield with coat-of-arms. Maker's mark: R. W. No other marks.

S. Woods.

300~ 1405—Pair Old Silver Gilt Dishes

On tall feet. In the centre rises a long stem-shaped centrepiece with central knop supported by three female terminal scrolled brackets, and a pyramid finial. On inside and rim of dish and on the foot, strapwork chased in low relief and engraved. "P. M. 1601." Small ovolo, beaded and twisted rope bands on the foot. Maker's mark: E. London hall mark. 1601.

Height, 13 *inches.*

280~ 1406—Pair Old Silver Standing Cups with Covers Stanley Mortimer

High, cylindrical, slightly expanded at the lip, and elaborately decorated with three oval panels bearing repoussé coats-of-arms between chased strapwork and floriated ornament. On the lip the inscription: "W. B. to F. W. MDCLXXXIII." Low domed cover with turned finial surmounted by disk. Double domed feet.

Height, 14 *inches.*

360~ 1407—Four Old Silver Plates A Stanland

In the centre an engraved coat-of-arms and motto "Omnia de super," and around it chased and repoussé ornamentation with panels, masks and fruit. Dolphins are added to this ornamentation on the slightly curved rim which has a fluted edge and an engraved crest in one panel. On under side, the inscription "Ex dono MDCXXV." *Marks:* One with a D, another with R.

Diameter, 11½ *inches.*

150~ 1408—Old Silver Cup with Cover Stanley Mortimer

Tall bell-shaped; between chased and repoussé strapwork ornamentation of fruits, masks and birds, three oval panels with an engraved coat-of-arms and the motto: "To God only be all glory." High domed-cover surmounted by an egg-shaped finial with three animal brackets and a statuette. Maker's mark: S. B. No other marks.

Height, 20½ *inches.*

280~ 1409—Pair of Old Silver Vases J Horace Harding

Tall, cylindrical body with flaring neck and bulging base; fluted ornamentation on lower part of base. Three handles in shape of birds' heads. Embossed and engraved strapwork panels of flower motives on

a matted ground. On the upper part of the body, in repoussé, are a coat-of-arms, a standard of flags and a helmet. Maker's mark: I. V.

Height, 16½ inches.

2600 **1410**—Tall Old English Silver Cup with Cover G. Morrison

Cylindrical, decorated with an engraved scale pattern and engraved borders. Dome cover engraved with scale pattern and border, with female figure as finial, and inscribed on the rim: "The Gifte of Sir William Cockaine, sonne of Roger Cockaine of Baddesby, Warwickshire, in the yeere 1619. To God only be all glory." On the lip, base and cover, engraved and moulded bands and rosettes. Maker's mark: Indistinct, perhaps R. S.. Hall mark. Date letter 1618.

Height, 21¼ inches.

330 **1411**—Tall Old Silver Gilt Cup with Cover Mrs Miles Carpenter

Chalice-shape cup, with an elaborate gadrooned base. High dome cover with three acorn-shaped gadroons bulging out and a figurine of Diana as finial. Tall baluster stem with a gadrooned knop with three bracket-like appliqué figurines of mermaids. Elaborate repoussé, chased and engraved ornamentation with strapwork, flowers, bunches of fruit and masks, and three oval panels with half-length female figures. On the base the inscription: "Nam idem velle atque nolle ea demum firma amicitia est."

Height, 29⅝ inches.

J. Horace Harding

1400 **1412**—Set of Two Covered Vases with Four Large Wine Coolers and One Small One

Bulging body, with slightly expanding lip and retreating base. Upon the bulge, between two moulded bands, is a very broad ornamental band defining a matted ground upon which are applied at equal intervals and connected by drapery festoons the two lion-mask ring handles, and two scroll framed medallions containing a coat-of-arms in relief and a servant carrying a boar's head on a platter, engraved. A rosette above balances the curve of each festoon. The surbase is gadrooned in prominent lobes. The foot has a gadrooned band. The cover has a fluted band and an inside gadrooned band which frame the large crown-shaped finial. The wine coolers conform in design and workmanship. Each piece is inscribed as follows on the neck: "Harvest cups. Ye Gifte of Ye Marquisate of Worcester to ye ancient Towne of Raglan to be holden by Sir Thomas Somerset, 1673." On the cover of vase: "Raglan Castle, Monmouthshire." On the bases: "Finere or Fatter Ne'er Ranged in a Foreste or Smoked on a Platter." Maker's mark: F. Hall mark of London. Date letter 1637.

Respective heights, 17⅝, 11⅝ and 8 inches

60 ~ 1413—Small Old Silver Cup

S. Woods

Parcel gilt. The bowl is ornamented with repoussé and punched scroll, floriated and foliated ornament. The cylindrical stem is repoussé with a diamond-shaped pattern below a narrow laurel band.

Height, 3¾ inches.

50 ~ 1414—Old Silver Low Bowl

With two handles. The sides divided into ten lobes embossed and chased in floriated motives, and with borders of punched lines. Scrolled drop handles. *Circa* 1700 (?).

Diameter, 6 inches.

30 ~ 1415—Old Ceremonial Object

Mrs Lauthier

In the shape of a straight horn ornamented with repoussé and chased strapwork, with lozenge and flower motives on a matted and waved ground. At larger end are three small rings. Possibly a staff-finial, standard holder or fan-handle.

Length, 14⅝ inches.

420 ~ 1416—Six Old English Silver Salts

Mrs Jos Pulitzer

Louis XIV style. Square shaped; at the four upper corners appliqué cherubim; side-walls and top with floriated ornament and two grotesque masks in relief. Engraved inscription: "M. O. 1699." Bears maker's mark: C. O. and London hall mark: (Britannia). Date letter 1699.

Size, 3⅛ inches square.

190 ~ 1417—Old English Silver Two Handle Cup

S. Woods.

Deep bowl having a rounded surbase with spiral concave and convex fluting, and a round cartouche in a scroll work frame. Has a slightly flaring lip below which is a spiral fluted band with a small punched floriated pattern. Scrolled handles decorated with graduated beading. Maker's mark: A. London hall mark. Date letter 1715.

Height, 5½ inches.

125 ~ 1418—Old English Silver Porringer

Gerald Letts

Plain round bowl, with the royal coat-of-arms and a coat-of-arms with the motto: "Nec Cupias Nec Metuas"; surbase with flat appliqué

"cut-card" foliated ornament; S-shaped handles; moulded spreading foot with punched inscription underneath: "22-12-1701." Maker's mark: W. A. London hall mark (Britannia). Date letter 1701.

Height, 3⅝ inches.

330 ~ 1419—Old English Silver Coffee Pot Crichton Bros.

Cylindrical shape. The upper part with an engraved coat-of-arms, the surbase with concave fluting. High domed cover with concave and spiral fluted bands, a turned finial and fluted thumb-piece; scrolled wood handle at right angles to the curved spout. Maker's mark: C. H. (William Charnelhouse, ent. 1703). London hall mark. Date letter 1703.

Height, 9½ inches.

300 ~ 1420—Old Silver Porringer with Cover A. R. Seymour.

On the bowl are engraved plants, herons and other birds, in Chinese style, and a coat-of-arms with date 1683. Slightly domed cover with same ornamentation as the bowl and an openwork acanthus finial; scrolled handles. Maker's mark: R. C.

Height, 6¾ inches.

170 ~ 1421—Old Silver Porringer with Cover Philip Dexter

Body bulging at base, with narrowing neck flaring at the lip; divided in vertical lobes and having the engraved royal coat-of-arms with mottoes and another coat-of-arms with the motto "God send Grace." Plain low domed cover with a turned finial and the inscription "Durate et Vosmet Rebus Servate secundis." Scrolled handles. Maker's mark: Monogram N. R.

Height, 7¾ inches; diameter, 5 inches.

150 ~ 1422—Old Silver Salt Cellar S. Woods

Body bulging at the base, which has three ball feet; long narrow neck with a spreading domed lip with three scrolled brackets terminating in dragon heads. Repoussé and chased ornamentation of tulips, poppies and foliated motives.

Height, 8 inches; diameter, 6⅛ inches.

220 ~ 1423—Old Silver Pegged Tankard C. Field.

Straight sides with cover and thumb-piece. Stands on three ball and claw feet with repoussé decoration of amorini and scroll pattern above each foot. Curved handle with chased floral ornament. Cover has re-

poussé border of amorini and roses with gold coin of William III of England (dated 1696), inserted in centre. Thumb-piece of lion and globe. On body engraved inscription reading:

"Drink to our Sovereigne Lord ye KING
Next ye good WIFE who doth ye blessings bring,
And now ye CHILDE that cheers life's weary way
Then absent FRIENDS, both neare and far away,
Ye lowest Pegges uptilt ye cup toward Heaven
So thank ye LORD for all these Blessings."

In the interior are the six "pegs" which give the name to this form of tankard. They were placed there to measure the amount taken by each drinker in turn. No marks; (probably Norwegian).

157.50 Crichton Bros.

1424—Old English Silver Porringer with Cover

Cylindrical body, with engraved coat-of-arms and rounded surbase with repoussé and chased standing acanthus wreath. Flat cover with moulded edge, repoussé acanthus wreath, engraved coat-of-arms and an openwork acanthus finial. Maker's mark. T. I. London hall mark. Date letter 1681.

Height, 7⅝ inches; diameter, 6½ inches.

62.50 Chas J. Crofter

1425—Old English Silver Porringer with Cover

The deep bowl with moulded mid-band, the porringer and dome-shaped cover has an engraved coat-of-arms, and appliqué vertical ribs, a rib with masks alternating with one of lambrequin pattern. S-shaped handles. On the edge of the cover is an engraved inscription: "The Legacy of Sara, Duchess of Marlboro to John Wentworth, Esq." Maker's mark: C. V. (Louys Curry, ent. 1703). London hall mark. Date letter 1715.

Height, 9¾ inches; diameter, 5⅜ inches.

52.50 Crichton Bros.

1426—Old English Silver Tankard with Cover

Smooth cylindrical body, with a broadening surbase having a repoussé and engraved band of upright acanthus; low domed cover with a repoussé leaf band. Has S-shaped handle and crouching lion as thumb-piece. Maker's mark: I. C. (Monogramist J. C., 1681, Cripps, p. 389). London hall mark. Date letter 1681.

Height, 8 inches.

600 A. R. Seymour

1427—Old English Silver Two-handle Caudle Cup

With cover and salver. The cup bulging at the base, with a narrowing neck slightly flaring at the lip; its upper part has an engraved coat-

of-arms and a punched inscription: "Sir Nicholas Raynton Maior"; its lower part has a punched scroll design and richly embossed tulip flowers and quail; the domed cover with wide moulded rim is decorated as the lower part of the body.

The salver has a broad domed rim with similar embossed ornamentation and the inscription: "Sir Nicholas Raynton, his Gifte being My of the Corporacion Anno Domo, 1682." In its deep centre is an engraved helmet. Maker's mark: N. M. London hall mark.

Height, 9¾ inches.

32-v 1428—Old English Silver Two-handle Cup with Cover Mr. Lauthier

Cylindrical body, embossed with an acanthus wreath on a round surbase, and on its upper part, two embossed coats-of-arms in acanthus frames, which are joined by a laurel band near the lip. Domed cover, with moulded rim and bud finial resting on an embossed acanthus wreath. Maker's mark: W. A. London hall mark: (Britannia). Date letter 1701.

Height, 9⅞ inches; diameter, 5½ inches.

160-x 1429—Old Silver Salver S. Woods.

With deep curved sides. Laurel wreath in the centre with an emblem of two winged hearts suspended from a crown. Around it a raised band with a border of foliated ornament. Wide rim divided into sixteen panels and chased with flower motives.

Diameter, 14¼ inches.

1300-x 1430—Old English Silver Monteith Crichton Bros.

Or ornamental punch bowl. Fluted bowl with a large monogram in a medallion cartouche; the detachable rim scalloped and having appliqué female masks. Domed spreading foot with band of spiral fluting; two scrolled ring handles dropping from large appliqué lion heads. Maker's mark: Pa. (Thomas Parr, ent. 1697).

Height, 8½ inches.

425-x 1431—Massive Two-handled Standing Cup with Cover Mr. Lauthier

On the plain deep bowl are two engraved coats-of-arms; on the matted ground of the surbase are appliqué vertical ribs terminating in a foliated ornament, a concave rib alternating with a convex one. High domed cover and having an engraved coat-of-arms and a hexagonal finial. Scrolled handles with appliqué rocaille ornament. Under the foot the inscription: "D. I. E. 1712." Maker's mark: C. O. (Augustus Courtauld, ent. 1708). London hall mark. Date letter 1711.

Height, 17¼ inches; diameter, 7½ inches.

1432—Pair Regal Silver Pitchers

With hinged lids. The bulged body, tapering at base, is filled with foliated ornament on a punched ground, and has three embossed circular medallions: William and Mary on the throne, with an escutcheon, the motto, "Honi soit qui mal y pense," and the inscription, "Gulielmus III et Maria II dei gra Ang. Fra et Hib. Rex. et Regina Fidei Defensores"; the second bears a coat-of-arms, a crown and amorini; the third has the same inscription as the first and the same personages, but here they are on horseback. The shoulders and base have spiral fluting; the neck is short and cylindrical. Low domed cover with band of spiral fluting surmounted by a floriated finial; slightly spreading foot; spout in shape of a dragon's head; curved handle with a lion mask at the upper bend and a satyr mask at the lower joint. Maker's mark: R. P. London hall mark. Date letter 1688.

Height, 15½ *inches; diameter,* 4¼ *inches.*

1433—Large Old Silver Montieth

Or ornamental punch bowl. The bowl, quite plain, has an engraved coat-of-arms on one side and on the other the engraved inscription: "The Gift of Robert Hamerton, Esqr. to John Perry, Esqr. Anno 1707." The scalloped rim which is separated from the body by a plain moulded band has appliqué female heads at the points. Two scrolled handles depending from large appliqué grotesque masks. Maker's mark: R. I.

Height, 11¾ *inches; diameter,* 15¼ *inches.*

1434—Pair Old Silver Sconces

Elaborate repoussé ornamentation. In the centre a large coat-of-arms in a rocaille frame; the remaining space embossed with shells and flowers on a punched and matted ground. At the base is a protruding oblong tray, having two candle holders. An engraved cap with the inscription "Ex dono" J. B. and 1673. Maker's mark: L. N. G.

Height, 17 *inches; width,* 13½ *inches.*

ENGLISH AND OTHER SILVER WITH HALL MARKS OF THE XVIII CENTURY

1435—Pair of Old English Silver Salt Cellars

Oval-shaped, of openwork design; stem and foot with beaded edges. Have white glass bowls. Maker's mark: R. London hall mark. Date letter 1776.

Height. 2⅜ *inches; length,* 4⅛ *inches.*

1436—Old English Silver Sugar Bowl

Upper part bulging and with laurel festoons in repoussé; the lower part tapering to the low moulded base which is chased with a band of standing acanthus. Maker's mark: T. Date letter 1734.

Height, 2¾ inches.

1437—Old English Silver Sugar Basket

Beaker shape, with swinging handle; openwork pattern with chased wave bands, laurel festoons and foil borders, and engraved coat-of-arms. Has blue glass bowl. Maker's mark: R. H. (Robert Hennell, ent. 1773). London hall mark. Date letter 1778.

Height, 2¾ inches; diameter, 3 1-16 inches.

1438—Small Old English Silver Sugar Basket

Perforated and embossed, with laurel festoons and bearing an engraved monogram. Splayed perforated foot and twisted handle. Has blue glass bowl. Maker's mark: C. A. H. G. (Chas. Aldridge and Henry Green, ent. 1775). London hall mark. Date letter 1772.

Height, 2⅝ inches; diameter, 3 inches.

1439—Small Old English Silver Sugar Basket

Body perforated and embossed with laurel festoons and rosettes; perforated splayed foot; ovolo beading on lip and edge of foot; perforated link handle. Has blue glass bowl. Maker's mark: R. M. London hall mark. Date letter illegible.

Height, 2⅜ inches; diameter, 3¼ inches.

1440—Old English Silver Mustard Pot

The cylindrical body in openwork pierced with a cartouche, birds, acorns and oak leaves; plain flat cover with shell-shaped thumb-piece. It has a blue glass lining. London hall mark. Date letter 1775.

Height, 3 inches; diameter, 2½ inches.

1441—Old English Silver Two-handled Sugar Bowl with Cover

Cylindrical cup-shaped. The flowers and leaves in repoussé. Maker's mark: D. R. Cover modern, date letter 1870.

Height, 3½ inches; diameter, 3 inches.

1442—Old Silver Sugar Basket

With link design swinging handle. The basket is of Adam style, openwork design with embossed draperies, rosettes and tassels. Has a frosted glass bowl.

Height, 3¾ inches; diameter, 3⅛ inches.

1443—Old English Silver Loving Cup

Bowl shape, with rounded bottom. Engraved inscription: "The friends thou hast and their adoption tried, grapple them to thy soul with hooks of steel. D. G. to S. M. Theatre Royal, Drury Lane, 1774." (D. G., David Garrick?) Maker's mark: J. Y. O. J. (James Young and Orlando Jackson, ent. 1774). London hall mark. Date letter 1774.

Height, 3 inches; diameter, 3⅛ inches.

1444—Old English Silver Basket

Oval shape, with swinging handle of chain-link design; the sides and base of openwork pattern and the lip and base with a twisted rope border. Maker's mark: E. I. A. S. London hall mark. Date letter 1753.

Height, 1⅜ inches; length, 5½ inches.

1445—Old English Silver Basket

Circular shape, on a low foot; with swinging handle of chain-link design; pierced with floriated ornaments and a trellis pattern. Perforated turned-over rim, separated from the sides by a punched beaded band and edged with a beaded border. Maker's mark: E. A. London hall mark. Date letter 1771.

Height, 2 inches; diameter, 5¾ inches.

1446—Old English Silver Sugar Bowl

Adam style. Urn-shaped. The upper part perforated and embossed with rosettes and laurel festoons depending from rams' heads at the lip, which form the top of the three legs terminating in rams' feet. Maker's mark: R. B. London hall mark. Date letter 1788.

Height, 4¼ inches; diameter, 3⅜ inches.

1447—Old English Silver Gilt Milk Jug

In shape of a cow. Cover on the back with chased wreath of flowers, and with finial in shape of a fly. Maker's mark: T. S. London hall mark. Date letter 1758.

Height, 3¾ inches, length, 5½ inches.

1448—Old English Silver Cream Pitcher

On high foot; beaded edge on turned-over lip and on foot; scrolled handle. Initials E. B. engraved under base. London hall mark. Date letter 1785.

Height, 5⅜ inches.

80 1449—Old English Silver Tea Caddy

Adam style. Urn-shaped, with a repoussé band of acanthus and resting on a square base; the high cover fluted, with a pineapple finial. Upper part of body has two applied ram's heads with embossed garlands, a leopard's head and an escutcheon. Maker's mark: S. W. London hall mark. Date letter 1773.

Height, 7 inches; diameter, 3¼ inches.

115 1450—Old English Silver Cream Pitcher

Bulging body, with an engraved wreath of leaves, rosettes, and point bands; moulded turned-over lip; flat strap handle. Maker's mark: A. F. (Andrew Fogelberg, ent. 1776). London hall mark. Date letter 1798.

Height, 4 inches.

80 1451—Old English Silver Sugar Basket

Body perforated and richly embossed with ornamental motives and festooned draperies; surbase fluted; domed spreading foot with perforated band and beaded edge. Twisted wire handle. Has blue glass bowl. Maker's mark: B. D. (Burage Davenport, ent. 1776). London hall mark. Date letter 1777.

Height, 4 inches; diameter, 3¼ inches.

45 1452—Old English Silver Bowl

Moulded base and lip, with surbase having spiral fluting, gilt lined. Maker's mark: D. S. R. S. (Daniel Smith and Robert Sharp, ent. 1780). London hall mark. Date letter 1788.

Height, 2⅞ inches; diameter, 4⅝ inches.

70 1453—Old English Silver Basket

Oval of openwork design and swinging handle. In the centre an engraved eagle. Maker's mark: T. W. London hall mark. Date letter 1775.

Height, 2 1-16 inches.

180 1454—Pair Old English Silver Tea Caddies

Rectangular; decorated on one side with an engraved coat-of-arms, on the opposite side with a monogram, both framed with rocailles and floral ornament which continues around the body, forming festoons. Maker's mark: Paul Lamerie. London hall mark.

Height, 5 inches.

1455—Small Old English Silver Basket

Of openwork design and swinging handle. Floral patterns, with embossed spiral beaded bands; scalloped rim decorated with rocailles and applied flowers. On four piereed feet. Maker's mark: E. A. London hall mark. Date letter 1766.

Height, 2⅛ inches; diameter, 5½ inches.

1456—Old English Silver Sugar Basket

Oval boat-shaped. The body of openwork design and engraved; spreading domed foot; lip, handle and foot have beaded edges. The dish is of blue glass. Maker's mark: R. H. (Robert Hennell, ent. 1773). London hall mark. Date letter 1788.

Height, 4⅛ inches.

1457—Old English Silver Individual Coffee Pot

Cylindrical shape, with domed cover and curved fluted spout and S-shaped wood handle. The body and cover of repoussé and chased floral motives. Maker's mark: H. B. (Hester Bateman, ent. 1774). London hall mark. Date letter 1789.

Height, 6⅜ inches.

1458—Old English Silver Teapot

Globular shape, with domed cover, curved spout and curved wood handle. Upper part of body and cover chased and engraved with shells, flowers and strapwork; in the centre an engraved coat-of-arms. Maker's mark: J. W. (John Wirgman, ent. 1745). London hall mark. Date letter 1743.

Height, 5 inches.

1459—Old English Tea Caddy

Oval shape, with low domed cover having a pineapple finial. On the body two cartouches with engraved coats-of-arms, the remaining parts and cover with flat chased rocaille work. Maker's mark: H. London hall mark. Date letter 1743.

Height, 5¼ inches; length, 4 inches.

1460—Old English Silver Sugar Basket

Goblet shape, with swinging handles; upper part perforated and chased with draperies and rosettes and scalloped beaded edge, the lower part embossed with standing acanthus wreath; domed foot with embossed acanthus wreath and beaded edge. London hall mark. Date letter 1778.

Height, 4⅝ inches; diameter, 4⅞ inches.

1461—Old English Silver Chocolate Pot

Pear shape. Body divided near base with moulded band; upper part and spout with cartouches, rocailles, flowers and a mask repoussé; lower part and cover with floral acanthus band. All on matted ground. Maker's mark: T. S. London hall mark. Date letter 1726.

Height, 6¾ inches.

1462—Old English Silver Sugar Basket

Cup-shape bowl and domed spreading base pierced with a trellis pattern; lip and edge of foot with convex moulded bands; perforated link handle. Maker's mark: E. B. London hall mark. Date letter 1774.

Height, 4½ inches; diameter, 3⅞ inches.

1463—Old English Silver Sugar Basket

Cup shape, with swinging handle. Pierced and chased with vines and flowers; the upper part with a perforated band between two beaded borders; domed spreading foot embossed with a laurel wreath. Has blue glass bowl. Maker's mark: S. U. London hall mark. Date letter 1780.

Height, 4¾ inches; diameter, 4⅜ inches.

1464—Silver Gilt Tea Caddies and Spoons

A. Consisting of two tea caddies of quadrangular shape, body richly chased with Chinese scenes and landscapes in rich frames ornamented with shells and rocailles, and with four grotesque masks at the upper corners.

Height, 4¾ inches; length, 3⅞ inches; width, 3 inches.

B. Six teaspoons with handles of gadroon edges and medallion heads in relief.

C. Six spoons, with perforated bowls and handles to match the preceding.

D. Tea measure, with chased and relief ornamentation, a profile head of a prince, and floral and lozenge motives alternating in small square panels.

E. Sugar tong, richly chased with shell and scroll motives; the prongs ending in shells.

Caddies bear Maker's mark: Lamerie. London hall mark. Date letter 1728.

In wooden case, the outside of which is covered with mother-of-pearl decorated with birds and flowers in Japanese style. The inside lined with red velvet.

1465—Old English Silver Sugar Basket

Richly perforated and embossed with laurel festoons and rosettes; lip and foot with gadrooned edge; handle in form of a twisted ribbon. Has blue glass bowl. Maker's mark: R. M. London hall mark. Date letter 1780 (?).

Height, 3¾ inches; diameter, 4¾ inches.

1466—Old English Silver Individual Coffee Pot

Plain cylindrical tapering body with engraved escutcheon and motto: "Deus Pascit Corvos"; low cover with fluted edge and acorn-shaped finial; black wood handle attached to body by scrolled sockets. Maker's mark: A. T. (Wm. Atkinson, ent. 1725). London hall mark. Date letter 1730.

Height, 7¼ inches.

1467—Old Silver Gilt Inkstand

On four claw feet. With shaped rim; rocaille decoration with snakes and leaves in repoussé. Ink cup and sand caster ornamented with masks, reed leaves and shells. Maker's mark; Lamerie, 3rd mark, ent. 1739. London hall mark. Date letter 1739.

Height, 3 inches; length, 9½ inches.

1468—Old English Silver Tea Caddy

Quadrangular, with all edges beaded; high dome cover with acorn-shaped finial; on the body an engraved coat-of-arms, with "Emsdorf" in a cartouche frame, the remaining space and the cover being decorated with repoussé leaf scrolls and a flower and scale design chased in slight relief and engraved. London hall mark. Date letter 1787.

Height, 5¼ inches.

1469—Old English Silver Individual Coffee Pot

Cylindrical body, curved octagonal spout; scrolled wood handle. The body in repoussé, chased with cartouches, rocailles and flowers. Dome cover with chased floral band and turned finial. Maker's mark: F. D. (Cripps, p. 429; Monogramist F. D. of 1772). London hall mark. Date letter 1771.

Height, 7⅛ inches.

1470—Old English Silver Salver

On three perforated cast feet. Cast rim with perforations of grape vines and leaves, and four faun masks in relief. In the centre an engraved escutcheon. Maker's mark: T. H. (Thos. Heming, ent. 1745). London hall mark. Date letter 1754.

Diameter, 6½ inches.

115 A. H. Gosden.

1471—Old English Silver Sugar Bowl

Adam style. Urn shape. Openwork design of trellis pattern and embossed laurel festoons which depend from the large applied rams' heads which form the top of the three legs terminating in rams' feet. Maker's mark: E. T. London hall mark. Date letter 1783.

Height, 5¼ inches; diameter, 3⅞ inches.

210 Mrs John E Parsons

1472—Pair of Old English Silver Sugar Casters

Urn shape, with spiral flutings. High covers with concave spiral fluting and perforations and fluted finial. On square bases. Maker's mark: G. B. London hall mark. Date letter 1799.

Height, 7½ inches.

90 H. Jones.

1473—Old Silver Sugar Basket

With swinging handle. Cup-shaped, with vertical perforations, and a twisted rope band on the lip. Upper part bears applied laurel festoons, draperies, medallions and rosettes, two profile heads and an engraved escutcheon. The splayed foot has two twisted rope bands. Has blue glass dish. Maker's mark: E. R.

Height, 4½ inches; diameter, 4¼ inches.

135 W. W. Seaman.

1474—Old English Silver Gilt Salver

Hexagonal shape, with three perforated acanthus feet and shaped perforated rim of trellis and grape pattern. In the centre an engraved escutcheon in rocaille frame. Maker's mark: E. A. J. S. (Edw. Aldridge and John S. Tamper, ent. 1753). London hall mark. Date letter 1756.

Diameter, 8½ inches.

250 C. G. Smith.

1475—Silver Butter Dish with Cover and Tray

Oval of openwork design, the cover embossed with laurel festoons and having an engraved Greek border, a flat top with chased flowers on a rough ground and a cavalier and lady as a finial. The tray has a scalloped band and a Greek fret pierced border, with a gadrooned and rocaille rim. Has white glass bowl. Maker's mark: W. L. London hall mark. Date letter 1774.

75 J. Woods

1476—Old English Silver Sugar Basket

With swinging handle. The silver stand is cup-shaped, richly perforated, and chased with vines and foliated borders. Has blue glass bowl. Maker's mark: R. H. (Robert Hennell, ent. 1773). London hall mark. Date letter 1781.

Height, 5⅜ inches; diameter, 4 9-16 inches.

1477—Pair of Old Silver Cream Pitchers

Silver cast. Oviform body, dome foot, narrow neck with turned-over lip, incurved cover with a shell for finial, and scrolled handles; allover ornamentation of repoussé rocailles. Maker's mark: A. S. (Albt. Schurman, ent. 1756). London hall mark. Date letter 1757.

Height, 7¾ inches.

1478—Old English Silver Sugar Basket

Vase-shaped, with swinging handle. Openwork trellis pattern and a medallion with an engraved "D." Handle, lip and foot have beaded bands. Has blue glass bowl. London hall mark. Date letter 1774.

Height, 4 5-16 inches; diameter, 4¼ inches.

1479—Old English Silver Sugar Basket

Cup-shaped, with a perforated trellis pattern and a medallion with escutcheons; spreading foot having beaded edge; scalloped rim with twisted rope edge; handle in form of a twisted ribbon. Has blue glass lining. Maker's mark: W. P. London hall mark. Date letter 1774.

Height, 5¼ inches; diameter, 4⅛ inches.

1480—Old English Silver Teapot

Oval cylindrical from, with incurved shoulder. The body, cover and spout are decorated with two oval medallions, flowers, festoons and bands of different pattern engraved and punched. Maker's mark: W. P. (Wm. Plummer, ent. 1755). London hall mark. Date letter 1783.

Height, 5⅝ inches.

1481—Old English Silver Salver

Irregular shape, on three feet. Curved, scalloped and moulded rim with shell ornamentation; in the centre an engraved coat-of-arms, and an outer engraved band of rocailles, flowers, shell and scale work. Maker's mark: H. (?) M. London hall mark. Date letter 1751.

Diameter, 10¼ inches.

1482—Old English Silver Sugar Caster

It is of spiral fluted pattern and has a tall perforated cover with fluted finial. Maker's mark: D. R. V. London hall mark. Date letter 1770.

Height, 9⅜ inches; diameter, 2¾ inches.

1483—Old English Silver Basket

On an oval perforated base, with twisted rope edge. Repoussé ornamentation of floral sprays. Handle of twisted silver wire. Maker's mark: E. A. (Edward Eldridge, ent. 1739). London hall mark. Date letter 1765.

Diameter, 6⅜ inches.

1484—Old English Silver Cake Basket

Oval, with swinging handle. It is of openwork design, with punched heading and scalloped rim with embossed rocailles. Maker's mark: R. M. (Richard Mills, ent. 1755). Date letter 1768.

Diameter, 6⅜ inches.

1485—Old English Silver Basket

Oval, with swinging handle. The body embossed with garlands and wreaths and beaded band on lip and foot. Maker's mark: W. T. London hall mark. Date letter 1745.

Height, 4 inches; length, 6⅞ inches.

1486—Old English Silver Salver

Round, on four acanthus feet. Rim with cast perforations of grapevines, four faun masks and a shell motive richly chased. In the centre an engraved escutcheon with rich rocaille frame with masks and flowers. Maker's mark: T. G. (Thos. Gilpin, ent. 1743). London hall mark. Date letter 1757.

Diameter, 10⅜ inches.

1487—Old English Silver Coffee Pot

Pear shape. The ornamentation of chased and repoussé rocailles and flowers. Low dome cover, with band of chased flowers and with pineapple finial, curved fluted spout, wood handle and low spreading foot. Maker's mark: E. G. (Edw. Gibbon, ent. 1723). London hall mark. Date letter 1753.

Height, 9⅝ inches.

1488—Old English Silver Sugar Caster

Urn-shaped, with two foliated scroll handles. On the body an engraved escutcheon and around the base and foot embossed bands of acanthus leaves. The cover is perforated and has a pineapple finial. Maker's mark: I. P. I. W. London hall mark. Date letter 1765.

Height, 8 inches.

220 1489—Pair Old English Sugar Casters

To match the preceding, but smaller. Maker's mark: I. P. I. W. London hall mark. Date letter 1765.

Height of small ones, 7 inches.

120 1490—Pair of Gilded Silver Candlesticks

Baluster stem, with vase-shaped knop; curved socket and splayed base; decorated with appliqué ornaments and laurel wreaths and beaded bands. Maker's mark: J. S. (John Scofield, ent. 1778). London hall mark. Date letter 1796.

Height, 7¾ inches.

200 1491—Old English Silver Inkstand

With black wood base. There are two glass inkwells with silver covers. In the centre is a candlestick and extinguisher. In the base is a drawer in the bottom of which is a silver plate bearing the inscription: "The Gifte of Queen Charlotte to Mary Horneck." Maker's mark: T. R. London hall mark. Date letter 1784.

Height, 5¾ inches; length, 8⅞ inches.

270 1492—Old English Silver Coffee Pot

Pear-shaped, on a tripod of dragon heads. It is ornamented with escutcheons in cartouches framed with shell work, reed leaves and flowers in repoussé chased and engraved. Has a dome cover, chased with flowers and shell work and with pineapple finial, and the spout ending in a dragon head partly decorated with a scale design. Maker's mark: A. C. J. N. (John Neville and Ann Craig, ent. 1740). London hall mark. Date letter 1743.

Height, 9¼ inches.

110 1493—Old English Silver Pitcher

Fashioned after an earthenware Toby. Body in shape of a smiling face with grapes and leaves around the head. Handle in shape of a curved branch. Maker's mark: I. D. London hall mark. Date letter 1769.

Height, 7¾ inches.

250 1494—Old English Silver Coffee Pot

Cylindrical form. Ornamented with bands of engraved acanthus ornaments and floral baskets around the mouth, cover and spout. Dome cover with acorn-shaped finial, and wood handle. Maker's mark: A. C. (Aug. Courtauld, ent. 1729). London hall mark. Date letter 1737.

Height, 9¼ inches.

180 1495—Old English Silver Tea Kettle with Stand — A. R. Seymour

Globular body with two engraved cartouches and scroll borders. Scroll silver top handle partly encased in leather. The stand is on three rocaille feet, and has a plain circular lamp. Maker's mark: J. E. (John Elwood, ent. 1788). London hall mark. Date letter 1798. No marks on the stand.

Stand, height, 9¾ inches; diameter, 8 inches.

230 1496—Old English Silver Coffee Pot — Mrs John E. Parsons

Pear shape. Ornamented with flower baskets, floral festoons, and vines in repoussé chased. Dome cover with acanthus finial, the spout terminating in rocailles; scrolled wood handles. Maker's mark: W. London hall mark. Date letter 1766.

Height, 11 inches.

1000 1497—Pair Old English Silver Sugar Casters — Crichton Bros.

Elaborate ornamentation in repoussé and applied ornaments, which consists of lambrequins, lion masks and festoons of flowers and fruits. The high cover is perforated and has a pineapple finial. Maker's mark: Lamerie, 3rd mark. London hall mark. Date letter 1740.

Height, 9½ inches.

1025 1498—Old English Silver Sugar Caster

Similar to the preceding, but larger. Maker's mark: Lamerie, 3rd mark. London hall mark. Date letter 1740.

Height, 10¾ inches.

200 1499—Old English Silver Tankard with Cover — Mrs J. E. Parsons

Repoussé and chased ornamentation, consisting of young bacchanals playing music, dancing and drinking, against a background engraved with trees and branches. Cover and base have scalloped edges and are ornamented with slightly repoussé flowers and leaves. Maker's mark: W. D. London hall mark. Date letter 1748.

Height, 7⅜ inches; diameter, 3¾ inches.

290 1500—Old English Silver Coffee Pot — A. R. Seymour

Pear-shaped; cover with turned finial. Curved spout and a scrolled wood handle. Body engraved with three coats-of-arms, strapwork and masks; around the spout two amorini. Maker's mark: P. A. with crown. (Peter Arrhambo, ent. 1735). London hall mark. Date letter 1736.

Height, 9⅜ inches.

1501—Two Old English Silver Platters

Oval, deepened centre. Shaped rim with gadrooned edge and an engraved coat-of-arms with motto "Virtute quies." Maker's mark: W. C. (W. C. ent. 1758). London hall mark. Date letter 1765.

Respective lengths, 11¼ and 12¼ inches. Respective widths, 8¼ and 9¼ inches.

1502—Old English Silver Coffee Pot

Pear shape, with fluted spout and wicker covered scroll handle. Elaborate repoussé ornamentation of Chinese subjects and rocailles. The cover has a wreath of repoussé flowers and a vase-shaped finial. Maker's mark: T. W. C. W. (Thos. Whipham and Chas. Wright, ent. 1757). London hall mark. Date letter 1765.

Height, 10½ inches.

1503—Old English Silver Tankard

With lip-shape spout and cover, ornamented in repoussé and chased work, with a foliated cartouche containing the engraved initial F and floral motives. Has rocaille thumb-piece and S-shaped handle. Maker's mark: F. W. (Fuller White, second mark, ent. 1758). London hall mark. Date letter 1762.

Height, 9 inches.

1504—Old English Silver Coffee Pot

Pear shaped. On the body two cartouches, one with an engraved monogram, the other with a coat-of-arms, both framed with shell work and reed leaves crowned by a female head with helmet, all in appliqué; around the neck a repoussé band of flowers and shell work. Domed cover with a pineapple finial resting on a curling snake. Spout with shell work terminating in a mask. Maker's mark: E. London hall mark. Date letter 1738.

Height, 10¼ inches.

1505—Old English Silver Cruet Stand

With three crystal bottles, which are topped with silver; oval, with a beaded edge, on four scroll feet; border is perforated and has two embossed lion-mask ornaments; on each end is a large oval medallion with a female figure and war trophies embossed on a matted ground below projecting rams' heads. Maker's mark: C. H. A. G. (Chas. Aldridge and Henry Green, ent. 1775). London hall mark. Date letter 1777.

Height, 8½ inches; length, 9 inches.

1506—Old English Silver Cruet Stand

To match the preceding, No. 1505.

1507—Old English Silver Inkstand

Rectangular, on four ball feet; furnished with two crystal inkwells, with silver tops, a sand caster and a fitted taper holder and an extinguisher. A drawer in the base has the following inscription engraved on the bottom: "The gift of Lord Byron to his esteemed friend Edmund Kean, in recognition of his brilliant success on the night of May the 1st." Maker's mark on all pieces: J. E. London hall mark. Date letter 1798.

Note: Kean and Byron were on terms of intimate friendship. Grattan is quoted as saying that "The only Lord Kean could bear was Lord Byron."

Height, 5¼ inches; length, 9⅜ inches.

1508—Pair of Old English Silver Sugar Casters

Urn shape, with pierced covers. Elaborate applied and chased ornamentation of lion masks and festoons of fruits and flowers. The covers have perforated panels of floral motives and finials of pineapple design. Maker's mark: Lamerie, 3rd mark. London hall mark. Date letter 1741.

Height, 10½ inches; diameter, 3⅝ inches.

1509—Old English Silver Coffee Pot

Pear-shaped. Repoussé flower baskets, festoons and rocailles. Cover chased with flowers, with a fluted acorn-shaped finial; wood handle. Maker's mark: J. S. London hall mark. Date letter 1767.

Height, 10⅜ inches.

1510—Old English Silver Tankard with Cover

Cylindrical, with double dome cover and S-shaped handle. A moulded band near the base divides the body, which in its upper part has an engraved scene of Britannia handing a purse of money to a horseman; over it is the English coat-of-arms with the motto: "Munere Fidelitatum Mens Grata." Maker's mark: T. R. G. G. (Gurney and Co., ent. 1739, Cripps, p. 403). London hall mark. Date letter 1743.

Height, 8⅞ inches; diameter, 5 inches.

660 ~ 1511—Garniture of Three Old English Silver Vases

One large and two small. Oviform bodies, curved handles, and covers with turned finials. Body repoussé with laurel festoons and two profile heads in medallions; foot and cover with spiral fluting. Maker's mark: J. Y. (James Yung, 1775). London hall mark. Date letter 1777.

Large vase, height, 7⅝ inches; diameter, 2⅞ inches.
Small vase, height, 6⅝ inches; diameter, 2½ inches.

~ 1512—Old English Silver Tea Kettle with Stand

Bulging body fluted and with repoussé ornamentation of flowers; fluted cover with finial; handle wrapped with cane in rocaille sockets. The stand is perforated and has three shell feet. Maker's mark: P. C. (Paul Crespin, ent. 1720). Date letter 1725.

Height of kettle, 8¾ inches; diameter, 6⅛ inches.

250 ~ 1513—Old English Silver Coffee Pot

Pear-shaped. On the lower part of body a chased band of standing acanthus; on the upper part and cover, flowers and leaves and two engraved coats-of-arms. Has dome cover with vase-shaped finial and fluted edge, spout with appliqué rocailles, and wood handle. Maker's mark: C. W. London hall mark. Date letter 1754.

Height, 10⅞ inches.

325 ~ 1514—Old English Silver Tankard

With spout and hinged cover. Upper part of body and cover repoussé with masks, garlands and bay leaves; lower part with gadrooned band and female masks; in the centre a medallion with engraved coat-of-arms; fluted cover with engraved floral band and coat-of-arms. Spout terminates in an appliqué faun mask. Scrolled angular handle, with appliqué female mask. Maker's mark: J. W. (John Wirgman, ent. 1745). London, dated 1744.

Height, 9 inches.

100 ~ 1515—Old English Silver Cruet Stand

With four shell-shaped feet and an escutcheon in cartouche. Furnished with two casters with perforated covers and turned finials, and three crystal bottles with plain silver stoppers. Maker's mark: S. W. (Samuel Wells, ent. 1740). London hall mark. Date letter 1743.

Height, 8¼ inches.

270 ~ 1516—Old English Silver Cruet Stand

With four shell-shaped feet and an applied cartouche. Furnished with two large and two small casters, with perforated covers and acorn-

shaped finials, and a crystal bottle with silver stopper. Maker's mark: S. W. (Samuel Wells, ent. 1740). London hall mark. Date letter 1746.

Height, 8⅛ inches.

200 ~ 1517—Old English Silver Urn Mr. W. Seaman.

Vase-shaped, resting on a square base, with four scrolled feet. Ornamented with applied laurel festoons depending from four medallions of amorini in relief, also with an engraved escutcheon; low cover with pineapple finial; curved handles with a chased Greek border. Maker's mark: A. F. S. C. (Andrew Fogelberg and Stephen Gilbert, 1791). London hall mark. Date letter 1781.

Height, 14¼ inches; diameter, 5½ inches.

180 ~ 1518—Old English Silver Coffee Pot C Field.

Pear-shaped, with cartouche framing an engraved escutcheon, with flowers, trees and a bird chased in slight relief. Dome cover with repoussé flowers and bird finial, spout terminating in rocailles, and wood handle. Maker's mark: W. C. (W. C., 1758, Cripps). London hall mark. Date letter 1764.

Height, 10½ inches.

650 ~ 1519—Old English Silver Tea Kettle with Stand C. G. Smith.

Globular shape, richly ornamented with repoussé, chased and engraved work of rocailles, reed leaves, flowers and shell work on matted ground. Cover has pineapple finial, the spout terminates in appliqué shell work and rocaille and the handles are cane-covered. Stand richly perforated, with three scrolled leaf-shaped feet; plain circular lamp. Kettle: Maker's mark: A. V. (Ayme Vedeau, ent. 1739). London date letter 1747. Stand: Maker's mark: B. C. (Benjamin Gignac, ent. 1744). Date letter 1744.

Height, 14½ inches; diameter, 6¼ inches.

150 ~ 1520—Old English Silver Inkstand Mrs John C. Parso

Oblong, on four feet and with perforated gallery band on three sides, with engraved draperies and rosettes. Has two glass inkwells with silver covers in perforated settings. Maker's mark on the three pieces: I. L. (John Laithwait, ent. 1755?). London hall mark. Date letter 1776, on stand only.

Height, 3⅞ inches; length, 10⅜ inches.

230 ~ 1521—Old English Silver Cake Basket Crichton Bros.

With scrolled swinging handles. Oval perforated base with elaborate openwork design of flowers, ferns and birds; the scalloped rim is deco-

rated with scrolls and has a gadrooned edge. In the centre is a large engraved coat-of-arms. Maker's mark: E. A. London hall mark. Date letter 1771.

Diameter, 15 inches.

1522—Old English Silver Cruet Stand

Oval shape. On four fluted feet; the sides rise at both ends to ram's head ring handles. The fluted settings are of cup shape, with an engraved scroll lip band. Fitted with two large and two small blue glass fluted bottles mounted as flagons. Maker's mark: J. W. W. T. (John Wakelin and Wm. Taylor, 1776-1792). London hall mark. Date letter 1782.

Height, 9⅝ inches; length, 11¼ inches.

1523—Old English Silver Cruet Stand

Companion to the preceding.

Height, 9⅝ inches; length, 11¼ inches.

1524—Old English Silver Pitcher

With hinged and fluted cover, and oviform body; moulded base and short cylindrical neck; scroll thumb-piece and S-shaped handle. Upper part of body repoussé with festooned drapery and small rosettes, and the lower part fluted. Maker's mark: S. C. J. C. (Septimus and James Crespell). London hall mark. Date letter 1767.

Height, 8¾ inches.

1525—Old English Silver Cake Basket and Tea Caddy

The basket of openwork design, with beaded spiral bands and scalloped rim with chased rocailles and flowers. In the centre an engraved escutcheon. The caddy has upper part of body decorated with repoussé flowers, and the lower part with an engraved escutcheon and scrolls. In black leather and wood case, with silver mountings, four claw feet, scrolled handle and plate bearing an engraved escutcheon. Maker's mark: D. S. R. S. (Daniel Smith and Robert Sharp). London hall mark. Date letter 1765.

1526—Old English Silver Coffee Pot

Pear-shaped, with cover having a flower twig for a finial; spout terminating in an animal's head, with an appliqué mask at the joint; wood handles, with a large animal's head at the upper socket. On the body are two round panels repoussé, chased and engraved, with Chinese sub-

jects, the remaining ground being covered with rich rocailles. On foot and cover Chinese landscapes and shells. Maker's mark: T. H. (Thos. Heming). London hall mark. Date letter 1750.

Height, 9⅞ *inches.*

Creighton Bros.

1527—Old English Silver Coffee Pot

Richly ornamented with repoussé and chased rocailles, floral sprays and shells; foot with raised rocailles, cover with floral twig for finial and a wood handle. Maker's mark: W. C. London hall mark. Date letter 1754.

Height, 12 *inches.*

A R. Seymour.

1528—Old English Silver Salver

Round, on four claw and ball feet. The scalloped rim has a beaded edge and is decorated with repoussé laurel festoons. In the centre is an engraved coat-of-arms. Maker's mark: J. C. London hall mark. Date letter 1772.

Diameter, 12⅝ *inches.*

S. Woods.

1529—Old English Silver Salver

Irregular shape, on four scroll feet. Raised curved rim with chased rocailles. In the centre an engraved double-eagle in a flat chased frame of scrolls, shells and flowers on a matted ground. Maker's mark: R. R. (Richard Rugg, ent. 1754). London hall mark. Date letter 1775.

Diameter, 13¾ *inches.*

Mrs J. E. Parson

1530—Old English Silver Coffee Pot

Pear-shaped, with hinged cover, rocaille spout and scroll handle. The ornamentation consists of repoussé rocailles, shells and flowers, and two engraved escutcheons, one with the motto: "Aquila non capit muscas." Cover with fluted edge and chased band of flowers. Maker's mark: G. S. T. H. London hall mark. Date letter 1769.

Height, 11½ *inches.*

C. G. Smith

1531—Old English Silver Cake Basket

Oval, with swinging handles of chain pattern. Basket of openwork design with repoussé drapery festoons, rosettes and tassels. Scalloped rim with beaded edge. In the centre an engraved coat-of-arms with motto: "Nous travaillerons dans l'esperance." Maker's mark: R. M. London hall mark. Date letter 1744.

Height, 3¼ *inches; diameter,* 13¼ *inches.*

1532—Silver Gilt Deep Plate

Centre engraved with an English coat-of-arms and the motto: "Honi soit qui mal y pense." Flat rim decorated in rococo style, with chased and repoussé female masks, shell work, insects, flowers and strapwork on a matted ground. Maker's mark: Lamerie, 3rd mark. London hall mark. Date letter 1746.

Diameter, 15¼ inches.

1533—Old English Silver Gilt Tea Kettle with Stand

Round body, repoussé and chased in four panels with Chinese figures and birds, and a rocaille ornamentation. Cover with repoussé and chased flowers, and an eagle as finial; swinging handle partly covered with leather and a curved spout with shell work. Stand with three shell-shaped feet, perforated and chased with flowers, Chinese heads and leaves. Maker's mark: W. S. W. P. (Wm. Shaw and Wm. Priest, ent. 1749). London hall mark. Date letter 1755.

Height, 15 inches.

1534—Old English Silver Tea Kettle with Stand

Globular body, having two oval panels with Chinese figures in landscapes and an escutcheon in a cartouche, chased and engraved flowers, rocailles and shell-work; cover with figurine blowing shell horn as finial; curved spout shaped as an eagle's head; swinging scroll handle partly covered with leather. Stand of openwork on three leaf-shape feet. Maker's mark: F. W. (Fuller White, first mark, ent. 1744). London hall mark. Date letter 1754.

1535—Six Silver Gilt Sauce Boats

Bowls of wave design, having at the high end two sea nymphs holding up an infant merman who is astride a large shell and blowing a horn; at the other end are two more of the infants whose double fish tails with those of the sea nymphs form the feet. Cast with chased decoration of shells, reed leaves and dolphins. Maker's mark: Lamerie, 1st mark. The London date letter is 1742, which is the date of the third mark.

Height, 7⅝ inches; length, 8½ inches.

1536—Old English Silver Tea Kettle with Stand

Globular kettle, with swinging scroll handle partly covered with cane and fluted spout. Chased and repoussé ornamentation of flowers, scrolls,

cartouches and rocailles. The stand is of openwork pattern and supported by three shell-shaped feet. In original leather covered case. Maker's mark: R. J. London hall mark. Date letter 1782.

27.50 S. Woods.

1537—Old English Silver Cruet Stand

On four acanthus and shell-shaped feet. Furnished with three silver casters and two crystal bottles. The casters are decorated with flat chased, engraved and repoussé rocailles and blossoms between spiral flutings and have perforated covers with acanthus finials. Maker's mark: S. W. (Samuel Wells, ent. 1740). London hall mark. Date letter 1753.

Height, 10⅜ *inches; diameter,* 7¼ *inches.*

270.00 1538—Old English Silver Coffee Pot " "

Cylindrical shape, with hinged cover, rocaille spout and wood handle. The body chased and repoussé, with cartouches, scrolls and flowers, and two engraved monograms in rocaille frames; cover repoussé with bands of acanthus and flowers and surmounted by a pineapple finial. Maker's mark: J. S. (John Swift, ent. 1739). London hall mark. Date letter 1750.

Height. 12½ *inches.*

600.00 1539—Old English Cake Basket M. Ogden.

Oval, with swinging scroll handles. Of openwork scroll pattern having in the centre an engraved escutcheon in cartouche frame. Maker's mark: W. C. (William Cripps, ent. 1743). London hall mark. Date letter 1751.

Diameter, 13¾ *inches.*

280.00 1540—Old English Silver Cake Basket C. G. Smith

Oval shape, on a scrolled base and shell feet, of openwork pattern with repoussé garlands and bowknots and scalloped moulded rim. Maker's mark: B. L. (Benj. Laver, ent. 1781). London hall mark. Date letter 1782.

Height, 5½ *inches; diameter,* 12⅞ *inches.*

280.00 1541—Old English Silver Cake Basket " " "

Pendant to the preceding, No. 1540.

Height, 5½ *inches; diameter,* 12⅞ *inches.*

72.50 1542—Old English Silver Two-handled Cup with Cover John Neal

Urn shape, with scroll handles. Ornamentation throughout of spiral flutings, and repoussé cartouches, rocailles and grapevines. Cover

surmounted by a twig of blossoms. Maker's mark: W. S. W. P. (Wm. Shaw and Wm. Priest, ent. 1749). London hall mark. Date letter 1755.

Height, 14 inches; diameter, 6 inches.

1543—Old English Silver Punch Bowl

Elaborate repoussé ornamentation of floral motives, rocailles and cartouches. Gilt lined. London hall mark. Date letter 1815.

Height, 7⅞ inches; diameter, 12¾ inches.

1544—Old English Silver Tea Urn

Oviform, on a square base, supported by four shell-shaped feet; elaborately ornamented with repoussé panels of Chinese subjects, floral wreaths, festoons and rocailles. Has an engraved coat-of-arms. The cover is surmounted by a mermaid finial, the spout is of dolphin design and the two handles are of rustic pattern. Maker's mark: E. R. (Ewick Romer, 1763). London hall mark. Date letter 1768.

Height, 19⅜ inches.

1545—Pair Old English Vegetable Dishes

Oval shape, on four paw feet. Around the body are four appliqué laurel festoons which depend from two medallions bearing engraved coats-of-arms and from the two ring handles; the lower part of the body is gadrooned; the base has an acanthus border. The covers are surmounted by a finial in shape of a ring. Have inner removable vessel also of silver. Maker's mark: J. R. (John Rowe, ent. 1749). London hall mark. Date letter 1771.

Height, 9½ inches; length, 13⅛ inches.

1546—Old English Silver Cake Basket

Oval, on four leaf-shaped feet. Of openwork scrolled pattern having in the centre an engraved coat-of-arms and flowers and scrolls. Scalloped rim with rich rocailles, shell and flower ornaments chased and repoussé. The swinging handle is engraved with flowers and supported by an amorino. Maker's mark: R. B. London hall mark. Date letter 1744.

Diameter, 14 inches.

1547—Old English Silver Cake Basket

Oval, with swinging handle. On a perforated base with gadrooned edge. Basket of openwork design with repoussé festoons, pendants and rosettes. In the centre an engraved coat-of-arms; scalloped rim with scrolls, birds and leaves chased and applied. Maker's mark: R. D. London hall mark. Date letter 1772.

Diameter, 15 inches.

1548—Old English Silver Salver

Round, on three feet. Scalloped rim, with scroll and shell ornamentation. In the centre an engraved escutcheon, a band of engraved rocailles, medallions with female heads, flowers and reed leaves. Underneath is an engraved initial "B" with crown. Maker's mark: J. S. (John Swift, ent. 1739, Cripps, p. 406). London hall mark. Date letter 1742.

Diameter, 18½ *inches.*

1549—Silver Gilt Salver

Round, on four rocaille feet. Ornamentation of acanthus flowers, shell and strapwork, chased and engraved on a matted ground; moulded and scalloped rim with chased and engraved shell ornamentation. Maker's mark: an E. the rest blurred. London hall mark. Date letter 1786.

Diameter, 18¾ *inches.*

1550—Old English Silver Round Punch Bowl

Repoussé and chased with a scene representing a wild boar hunt in a thickly wooded forest. Moulded lip. Maker's mark: J. E. (John Eckford, ent. 1725). London hall mark. Date letter 1748.

Height, 8⅜ *inches; diameter,* 14¾ *inches.*

1551—Old English Silver Salver

Round, on three shell and rocaille feet. In the centre an engraved inscription: "Amico suo, Thomas Noon Talfourd inter sodales gratissimo et fidelissimo, in foro a conviciis calumniatorum defensori facundissimo, hoc munusculum animi haud obliti amicitiæ suæ testimonium. D. L. D. Gulielmus Carolus Macready." Border of repoussé and chased acanthus, shells and flowers on matted ground. Scalloped edge, chased and repoussé with rocaille and shell work. Maker's mark: T. H. J. C. (Thomas Hannam and John Crouch, second mark, ent. 1799). London hall mark. Date letter 1799.

Diameter, 20½ *inches.*

1552—Old English Silver Epergne

Adam style. Oval, pierced and repoussé stand with festoons and oval medallions having vases in relief. Supported on the stand by four carved arms is the centre oval fruit dish, fluted and with a band of pierced work and rosettes. Two smaller oval and four circular dishes, also fluted and pierced, are supported on curving arms below the centre dish. Stand is supported by four bear-claw feet. Two of the rosettes in the pierced band of each oval dish have an engraved coat-of-arms,

and the same is engraved in the bottom of the round dishes. Maker's mark T. P. with a pellet between. London hall mark. Date letter 1778.

Height, 11¾ inches; length, 20¾ inches; width, 15 inches.

1553—Pair Silver Gilt Candelabra

Candlesticks with rocaille bases and stems. On the base of one a nude figure of a bacchante and a seated infant Bacchus. On the other a figure of Flora and a seated cupid. The branches are of a later period and follow the style of the candlesticks. Candlesticks: Maker's mark: E. G. London date letter 1754. Branches: Maker's mark: W. P. London hall mark. Date letter 1812.

Height, 15¼ inches.

1554—Pair of Old English Silver Tall Candlesticks

Hexagonal foot with appliqué palmettes. Baluster stem with knop adorned with an acanthus wreath. Maker's mark: D. M. (Dorothy Mills, ent. 1752). London hall mark. Date letter 1762.

Height, 11¾ inches.

1555—Set of Four Old English Silver Candlesticks

Cast silver. Foot ornamented with lion heads and rocailles and an engraved escutcheon with motto: "Tous jours prêt." Baluster stem with a figure of an amorino. Socket ornamented with rocailles. Maker's mark: C. London hall mark. Date letter 1749.

Height, 10¼ inches.

1556—Pair of Old English Silver Candlesticks.

With an engraved coat-of-arms and chased rocailles and blossoms. Hexagonal foot. Baluster stem with vase-shaped knop and rocaille socket with appliqué flower sprays. Maker's mark: W. T. London hall mark. Date letter 1763.

Height, 11 3-16 inches.

1557—Pair of Tall Candlesticks

Feet divided by beaded bands into panels, which contain floral festoons; baluster stems with knops. Maker's mark: D. L.

Height, 13⅛ inches.

1558—Set of Four Tall Candlesticks

Terminal stem resting on eight lion's claw feet and having at the top a festooned drapery; above the stem are four lion masks. The base has chased laurel bands. Maker's mark: T. H. (T. Heming). London hall mark. Date letter 1772.

Height, 13⅝ inches.

LONDON SILVER, WITH MARKS OF THE NINETEENTH CENTURY

1559—English Silver Paper Cutter and Rule

A foot rule with keen edge. Maker's mark: W. N. G. N. London date letter 1823.

Length, 12 inches.

1560—English Silver Snuffer

Openwork handles. Maker's mark: W. B. London date letter 1806.

1561—English Silver Snuffer

Acanthus ornaments and an engraved monogram. Maker's mark: T. R. London date letter 1816.

1562—English Silver Snuffer

Gadrooned borders and a rosette. Maker's mark: T. A. (Thomas Austin). London date letter 1823.

1563—English Silver Mustard Pot

Octagonal, with a scrolled handle; the cover and body engraved with flower and scroll motives. Blue glass lining. Maker's mark: Y. & W. London date letter 1876.

Height, 3¼ inches.

1564—English Silver Mustard Pot

Partly gilt. The body and cover are repoussé and chased with tulips. White glass lining. Maker's mark: G. F. London date letter 1861.

Height, 3½ inches.

1565—Silver Gilt Desk Inkstand

Oval tray, with inkwell and taper holder. Maker's mark: J. B. London date letter 1824.

Height, 2¾ inches.

1566—English Silver Sugar Caster

Plain, with perforated cover. Maker's mark: R. M. E. R. London date letter 1892.

Height, 7¾ inches.

1567—English Silver Sugar Caster

Low flat foot, perforated cover with fluted finial, foot with spiral fluting. Maker's mark: T. B. London date letter 1893.

Height, 8¾ inches.

1568—English Silver Standing Cup

Goblet shape. Four repoussé and chased panels, the two large ones with rustic scenes and the two smaller with cartouches. Maker's mark: E. B. (Edward Barton). London date letter 1826.

Height, 6¾ inches.

1569—Pair English Silver Coasters

Scalloped, deep rim, with a gadrooned edge. Maker's mark: J. S. H. London date letter 1851.

Diameter, 6½ inches.

1570—English Silver Butter Dish with Tray

Cylindrical. The dish, cover and tray of openwork design with scalloped border. White glass lining. Maker's mark: J. A. T. A. London date letter 1838.

1571—English Silver Sugar Bowl

Semi-globular shape; of openwork design, with two curved handles. Ruby glass lining. London date letter 1887.

Height, 5⅞ inches.

1572—English Silver Tea Kettle with Stand

The kettle ornamented with repoussé and chased floral motives and rocailles. The stand with loop-shaped feet. Maker's mark: C. S. H. London date letter 1820.

Height, 9 inches.

1573—Pair Old English Silver Cake Baskets

Boat-shaped, of openwork design, decorated with acanthus leaves in relief. Scalloped edge and moulded border. London date letter 1886.

Length, 9¾ inches.

1574—Nine English Silver Plates

Scalloped rim with gadrooned edge and an engraved coat-of-arms on border. Maker's mark: P. S. (Paul Storr). London date letter 1821.

Diameter, 9¾ inches.

1575—Pair of Silver Gilt Candlesticks

Baluster stem, with vase-shaped knop and circular foot. Ornamented with borders and bands of lancet-shaped leaves chiselled in relief. Maker's mark: B. S. H. S. London date letter 1817.

Height, 7⅝ inches.

1576—Pair Tall Silver Gilt Candlesticks

To match the preceding, No. 1575. Maker's mark: C. F. (Charles Fox, ent. 1822). London date letter 1833.

Height, 12¼ inches.

1577—Six Coasters

Silver gilt, wrought in openwork with figures of young bacchanals, lions and grapevines. Around the mouth is a moulded band and encircling the foot is a border of laurel leaves. In the bottom is an engraved coat-of-arms. Maker's mark: B. S. J. S. London date letters 1810 and 1811.

1578—Two Coasters

Silver gilt. To match the preceding. On the edge of the base is the inscription: "Rundell Bridge et Rundell Aurifices Regis et Principis Walliæ Regentis Britannias." Maker's mark: P. S. (Paul Storr). London date letter 1814.

1579—Silver Gilt Tea, Coffee and Chocolate Set

Consisting of tea kettle and stand, tea, coffee and chocolate pots, two sugar bowls and small round salver. All richly decorated with repoussé, chased, engraved and punched flower and scroll ornament on a matted ground, and each with an engraved escutcheon. Maker's marks: R. H. and "Hunt and Roskell." London date letters 1842, 1867, 1869, 1870.

1580—Silver Gilt Cake Basket

Oval, with swinging handle. Repoussé, chased and engraved flower and scroll motives, on a scale and punched ground; gadrooned edge. Maker's mark: W. B. London date letter 1818.

Length, 12½ inches.

1581—Twenty-four Silver Gilt Plates

Round. Scalloped edge engraved on a matted ground with a coat-of-arms and a flower and leaf scroll motive. Maker's mark: P. S. (Paul Storr). London date letter 1817.

Diameter, 9⅜ inches.

1582—Dragon Cigar Lighter

Ram's horn mounted with silver in dragon form. London date letter 1883.

Length, 15½ inches.

1583—English Silver Cake Basket

Oval, on leaf-shaped feet. Openwork in a floral scroll design with engraved birds and applied medallions and floral ornaments. Engraved coat-of-arms. Maker's mark: C. S. H. London date letter 1820.

Height, 4⅞ inches; length, 11 inches.

1584—English Silver Salver

Round, on four rocaille feet. Scalloped rim, with perforations. An engraved flower and scroll motives. London date letter 1882.

Diameter, 14¼ inches.

1585—English Silver Punch Bowl

Reproduction of a Queen Anne monteith. Fluted and scroll handles, grotesque masks and with detachable rim. Foot with band of concave fluting. Maker's mark: F. London date letter 1884.

Height, 9¼ inches; diameter, 11¼ inches.

1586—Pair Silver Candelabra

Base with moulded and scalloped edge; tall baluster stem with an eagle for the knop; vase-shaped sockets; all decorated with lion heads, shells, flowers and scrolls richly chased. Three branches of acanthus foliage. The sockets chased with birds and flowers; the central socket surmounted by an eagle. Maker's mark: W. E. London hall mark. Date letter 1818.

Height, 22⅝ inches; diameter of foot, 7¼ inches.

1587—Massive Silver Salver

Round, on four rocaille feet. An elaborate border of cast and chased openwork design of hunting scenes, figures of Venus and Cupid, young bacchanals, and masks of Bacchus and Flora. The centre engraved with a coat-of-arms and an inner floral border. Underneath is the inscription: "This salver was bought March, 1824, by Major-General Fuller, with a portion of the prize money awarded to his late lamented brother, Col. Wm. Fuller, of the 1st Dragoon Guards, in commemoration of his having fallen gloriously at the head of his regiment whilst leading it on to victory at the MEMORABLE BATTLE OF WATERLOO, on the 18th day of June, 1815." London hall mark.

Diameter, 25½ inches.

ENGLISH SILVER WITH MARKS OF PROVINCIAL TOWNS, ALSO IRISH SILVER, SHEFFIELD PLATED WARE, ETC.

Thomas Proctor

1588—Silver Memorandum Calendar

With beaded edges. Engraved with scrolls, leaves, satyrs and the inscription "Lady's Remembering." In original leather case. English. Eighteenth Century.

Height, 3⅜ inches; length, 4½ inches.

S. Woods.

1589—Paper Knife

Ivory blade, with cast silver handle showing Salome receiving the head of John the Baptist. Pommel head with a figure of a man on horseback. English, middle of Eighteenth Century.

Total length, 13¼ inches.

A. G. Ellman.

1590—Small Hand Candlestick

Plain, with shell-shape thumb-piece.

G. Brenauer & Co.

1591—Small Silver Candlestick

With fluted socket; short stem with beaded band, and square gadrooned base. English, beginning of Nineteenth Century.

S. Woods.

1592—Silver Coaster

Openwork, lattice pattern with engraved laurel festoons. Sheffield hall mark.

Height, 1⅝ inches.

C. G. Smith

1593—Small Silver Cream Pitcher

The body, partly fluted, has two oval medallions with drapery festoons and engraved coats-of-arms. Maker's mark: P. P.

Height, 3⅜ inches.

Wm. Lauthier.

1594—Silver Salt Cellar

Empire design, oval, on four goat feet. Openwork with a cartouche and garlands of roses; the lip and base moulded. Blue glass lining. English, about 1800.

Length, 3⅛ inches.

1595—Pair Silver Salt Cellars

Oval, on four feet, with straight sides having openwork laurel festoons. Blue glass lining. Dutch, first half of Nineteenth Century.

Length, 3⅛ inches.

1596—Silver Mustard Pot

Cylindrical body, with a scrolled thumb-piece and handle, and cover having a pineapple as finial. Openwork decoration of festoons, scallops and acanthus ornament. Blue glass lining.

Height, 5⅞ inches.

1597—Pair Silver Salt Cellars

Oval. Of pierced lattice pattern, with a band of chased acanthus. Blue glass bowls.

Height, 2¾ inches.

1598—Sugar Basket

Bowl shape, with swinging handle. Pierced pattern with star-shaped ornaments. Engraved coat-of-arms. Blue glass lining.

Height, 4½ inches.

1599—Silver Sugar Basket

Same design as the preceding, but smaller.

Height, 3⅞ inches.

1600—Pair Sauce Boats

Boat-shaped, with scroll handles and hoof-shape feet, ornamented with female heads in relief and repoussé rustic scenes and rocaille borders. Maker's mark: I. P.

Height, 3⅜ inches; length, 5⅛ inches.

1601—Silver Bowl

On three hoofed feet, with lion masks at the joints. The body with spiral flutings and a scalloped rim. Dublin, first half of Eighteenth Century.

Height, 3⅛ inches; diameter, 5¾ inches.

1602—Pair of Silver Vases

Lily shape body, with petals forming the handles. The body with two chased and repoussé oval panels of landscapes in rocaille frames; spiral flutings below. Maker's mark: M. M.

Height, 5 inches.

1603—Individual Coffee Pot

Urn shape, with cover, spout and wood handle. Around the body is a gadrooned band and above it an engraved coat-of-arms.

Height, 7¼ inches.

1604—Sugar Basket

Bowl shape, with swinging handle; lattice openwork pattern. Lined with ruby-red glass.

Height, 4¾ inches; diameter of mouth, 4¼ inches.

1605—English Silver Coffee Pot

Oriental design, with cover; scrolled handle with raised ornament and spout in design of a siren. The body and cover is richly ornamented with repoussé floral motives, masks and flutings. Date letter E. About 1700. Mark of Hull.

Height, 6½ inches.

1606—English Silver Sugar Basket

Cup-shape, with pierced lattice pattern and repoussé festoons and rosettes. The foot, lip and swinging handle have gadrooned borders. Maker's mark: Y. G. & H. Sheffield mark. Date letter 1779.

Height, 5 inches.

1607—Silver Chocolate Pitcher

Pear-shaped body, with small curved spout; S-shape handle covered with black and white cane and cover with turned finial. On the body are engraved two coats-of-arms in repoussé and chased frames of shell, rocaille, flowers and birds, having on the rim of foot an engraved inscription, "The Gift of Queen Charlotte to Mary Horneck."

Height, 7¾ inches.

1608—Pair of Crystal Flasks

Mounted in silver. With spout, having a winged and beaded mask; cover with a rose finial, and the S-shaped handle decorated with rocaille. English, middle of Eighteenth Century.

Height, 8 inches.

1609—Silver Sugar Basket

Cup shape, with swinging handles, and a band of perforated fern leaf and baluster pattern. Blue glass lining.

Height, 5 inches.

A. R. Eymon

80 00 1610—Pair of Irish Silver Sauce Boats

Oval body, with shaped lip. With scrolled S-shape handles and oval foot. Dublin mark of Hibernia. Date letter 1762.

Height, 3¼ inches; length, 7⅜ inches.

75 00 1611—Irish Silver Sugar Basket A. Haviland

With swinging handle. The body perforated in a lattice pattern, with repoussé laurel festoons and flying birds, and an engraved escutcheon. Lip and foot have gadrooned edges. Blue glass lining. Maker's mark: J. J. Dublin standard mark, Hibernia. About 1770.

Height, 7⅜ inches.

15 00 1612—Pair Crystal Glass Bowls A. Haviland

Mounted in silver, with beaded edge and an indentation in the rim for a spoon. Maker's mark: I. P. D.

Height, 3¾ inches; diameter, 4¾ inches.

30 00 1613—Pair Silver Porringers H. Jones

Ornamented with repoussé and chased roses, thistles and leaves, and an engraved coat-of-arms. The horizontal handles are ornamented with roses and thistles, and have an engraved inscription: "R. S. to J. M. 1650." Maker's mark: W. M.

Height, 2½ inches; diameter, 6¼ inches.

95 00 1614—English Silver Sugar Basket Mrs. A. Woods.

Inverted cone-shape, with sides divided into bands of repoussé, chased and engraved rocailles, animals and birds on a matted ground, and a pierced lozenge pattern. The handle with two apes in the centre. Blue glass lining. Sheffield hall mark. End of Eighteenth Century.

Height, 3¼ inches; diameter, 5⅞ inches.

35 00 1615—Silver Preserve Dish Mrs. R. H. Williams

Oval shape, on four lion-claw feet; the sides of perforated lattice pattern. Blue glass lining.

Height, 3¼ inches; length, 7¼ inches.

60 00 1616—Four Small Silver Baskets Mrs. John E. Parsons

With swing handles. Of openwork design of various patterns and different hall marks.

110 00 1617—Four Small Silver Baskets Mrs. Jos. Pulitzer

With swinging handles. Of openwork design of various shapes and patterns, and different hall marks.

1618—Six Small Silver Baskets

Of openwork design, of various shapes and patterns. One inscribed November, 1820.

1619—Pair Silver Butter Dishes with Covers

Oval, with pierced palm leaves and flowers alternating with laurel wreaths. The cover has a scalloped rim with a small flower pattern and is surmounted by a pineapple finial. Blue glass lining. French.

Height, 4⅞ inches; length, 3¼ inches.

1620—Silver Coffee Pot

Pear shape, with cover, a curved and fluted spout, and wood handle. Plain with an engraved monogram and escutcheon. Maker's mark: I. W. Dublin hall mark. Second half of Eighteenth Century.

Height, 10½ inches.

1621—Silver Coffee Pot

Pear-shaped, with curved spout ornamented with acanthus leaves, scroll handle and cover with a flower finial. The upper part repoussé with acanthus and strapwork on a matted ground; the lower part with rocaille and shell. Maker's mark: A. P.

Height, 9⅜ inches.

1622—Pair Silver Butter Dishes

Oval, with two loop handles and straight sides pierced in a lattice pattern and repoussé with laurel festoons. Blue glass linings. Irish, about 1780.

Height, 2¾ inches; length, 6¼ inches.

1623—Pair of Salvers

Round, on three rocaille feet. In the centre, rich flowers, leaves, scrolls and rocaille motives on a matted ground; the scalloped rim has appliqué rocailles. One salver has an engraved escutcheon. Sheffield plated ware.

Diameter, 11½ inches.

1624—Silver Coffee Pot

Pear-shaped body, lobed, and resting on three lion's claw feet, with rocailles at the joints. Fluted and curved spout ornamented with acanthus and a dolphin's head. The cover has a finial in the form of acanthus leaves surrounding a cluster of grapes. Carved wood handle. French (?).

Height, 13½ inches.

1625—Pair Double Candlesticks

Cast silver, with candleplate supporting two cylindrical sockets, fluted stem and fluted circular foot.

Height, 12 inches; diameter of base, 5¾ inches.

1626—Set of Four Silver Fruit Baskets

Oval, on four fluted feet, rim with a gadrooned border. Openwork lattice pattern with two engraved coats-of-arms, and two rosettes connected by appliqué festoons. Blue glass linings. Maker's mark: A. D.

Height, 3⅜ inches; length, 9⅛ inches.

1627—Set of Four Silver Plated Candlesticks

Adam style. Fluted stem with four rams' heads from which depend festoons; a square base with ornamentation of vases and acanthus and gadrooned bands.

Height, 12 inches.

1628—Silver Chocolate Pitcher

Pear-shaped body, with spiral fluting, ivory handle, and three rocaille feet. Fluted spout with rocailles, cover with rose finial. Maker's mark: A. E.

Height, 12⅝ inches.

1629—Six Irish Silver Compotes

Circular shape, on low foot. In the centre an engraved coat-of-arms in a rocaille frame; the remaining surface is filled with repoussé, chased and engraved rocailles, flowers, birds and other designs. On the broad flat pierced rims are rocailles, birds, castles and cartouches. Maker's mark: R. W. Dublin mark. Date letter 1749.

Height, 1⅞ inches; diameter, 9⅜ inches.

1630—Set of Four Silver-plated Candlesticks

In the form of a Corinthian column. Foot and bobèche gadrooned.

Height, 14⅜ inches; diameter, 5¾ inches.

1631—Silver Candelabrum

Three scrolled branches, and in the centre a bouquet of flowers. Large knop, with swinging festoons depending from rosettes; the lower part in the form of a round pedestal with a band of buds at its base.

Height, 19½ inches.

1632—English Silver Salver

Round, with three rocaille feet and embossed border. In the centre an engraved coat-of-arms with repoussé, chased and engraved flowers and rocailles on matted ground. Maker's mark: W. T. London hall mark. Date letter 1756.

Diameter, 13 inches.

1633—Set of Four Silver Fruit Baskets

Oval shape, on four feet. The sides in wire work, with four profile heads in medallions and laurel festoons, all in appliqué. The scalloped rim has a gadrooned edge. Blue glass lining. Maker's mark: A. S.

Height, 4¾ inches; length, 12½ inches.

1634—Carving Set

Comprising two carving knives and forks, one steel, and fish server and fork. Stag horn handles, mounted in silver. In morocco case. Maker's mark: H. H.

1635—Pair Salvers

Round, on four rocaille feet; scalloped rim with rocaille ornamentation. In the centre is an engraved coat-of-arms with other designs on a matted ground. Old Sheffield plated ware.

Diameter, 16½ inches.

1636—Silver Hot Water Urn

With standing handles and a straight spout in shape of a dolphin. The body is repoussé with large flower festoons depending from shells; in the centre is an engraved coat-of-arms with the motto "Advance with courage."

Height, 29 inches.

1637—English Silver Gilt Salver

Oval, on four feet. In the centre is an engraved coat-of-arms, framed with rocailles, flowers and branches. The rim has flower and rocaille ornamentation. London, date letter 1870.

Length, 25 inches; width, 16½ inches.

1638—Large Salver

Circular, on four rocaille feet. Engraved with flowers and scrolls on a matted ground. The scalloped rim with rocailles. In the centre is an engraved coat-of-arms. Old Sheffield plated ware.

Diameter, 24 inches.

1639—Set of Eight Plated Candlesticks

Fluted stem with four ram's heads from which depend festoons. Square base with laurel festoons and an acanthus border.

Height, 12⅝ inches; diameter of base, 4⅞ inches.

1640—Large Salver

Oval, on four feet. Elaborate scalloped rim with rocailles, shells and two loop handles. In the centre is a large engraved coat-of-arms in a rocaille frame. Old Sheffield plated ware.

Length, 30 inches; width, 20½ inches.

1641—Easel Mirror

Silver frame, with repoussé flowers, scrolls, rocailles and beadings. On the top is a large shell with an amorino holding a garland of flowers.

Height, 19⅝ inches; diameter, 12⅞ inches.

EIGHTH AFTERNOON'S SALE

THURSDAY, FEBRUARY 23RD, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1642 to 1844, inclusive

ENGLISH SILVER AND SHEFFIELD PLATED WARE WITH MARKS OF THE NINETEENTH CENTURY

1642—PLATED ALCOHOL LAMP

Circular, with two curved wire handles.

Height, 3⅜ inches.

1643—PLATED SMALL TRAY

Oval shell pattern, with flowers and scrolls in relief.

Height, 1 inch; diameter of top, 5½ inches.

1644—SILVER GILT BOWL

Around the lip is a border of wire filigree in a scroll pattern with settings of carbuncles; the loop handles are similarly treated.

Height, 3 inches; diameter, 4⅝ inches.

1645—PAIR PLATED SALVERS

Round, on three rocaille feet. Engraved coat-of-arms, framed in flowers, branches and rocailles; the scalloped rim has a rocaille and shell ornamentation.

Diameter, 8½ inches.

1646—PAIR LOW CANDLESTICKS

Gilt. Vase-shaped socket, foot with spiral flutings and square base.

Height, 4¾ inches.

1647—Snuffer Tray

Engraved crest, scalloped rim with rocailles. Old Sheffield plated ware.

Length, 9¼ inches.

1648—Wine Bottle Holder

Electro-plate. Scroll design with beaded edge.

Length, 8 inches.

1649—Silver Box

Square shape. Engraved pattern. Lined with cedar. Maker's mark: H. J. London, 1869.

Height, 2 inches; length, 3⅜ inches.

1650—Silver Tea Caddy

Rectangular, four paw feet, and cover having a seated Chinese figure as a finial. The body is engraved with borders, wreaths, and an initial B.

Height, 6 inches; length, 4¼ inches.

1651—Pair of Silver-plated Candlesticks

Vase-shaped socket; baluster stem. Circular base. All-over rocaille decoration.

Height, 10½ inches.

1652—Sheffield Salver

Round, on three claw-feet. In the centre is an engraved escutcheon: the curved rim is ornamented with rocailles and flowers. Old Sheffield plated ware.

Diameter, 10⅝ inches.

1653—Silver Hot Water Dish

Round, chrysanthemum design. Maker's mark: F. E. Sheffield mark. Date letter 1881.

Height, 4¾ inches; diameter, 8½ inches.

1654—Salver

Round, on three rocaille feet. In the centre is an engraved coat-of-arms framed with chased flowers and rocaille on a matted ground; the rim has appliqué flowers and leaves. Old Sheffield plated ware.

Diameter, 10 inches.

1655—Eight Plated Salt Stands

Round, on three hoof-feet adorned with masks at the joints. The body is chased and engraved with rocailles and flowers; gilt lined.

Height, 1¾ inches; diameter, 3¾ inches.

1656—Plated Tea Caddy

On four ball feet. Fluted body, with scalloped rim around the lip and a hinged cover with fluted finial. Old Sheffield plated ware.

Height, 6¾ inches; length, 6½ inches.

1657—Four Sheffield Sauce Tureens

Oval body, on four claw-feet, adorned with rocailles and loop handles. Cover with gadrooned lip and band and a ring handle. Old Sheffield plated ware.

Height, 5¾ inches; length, 7⅝ inches.

1658—Pair of Sheffield Salvers

Round, on three pierced feet. In the centre are chased flowers, branches and rocailles; the scalloped rim has rocaille ornaments. Old Sheffield plated ware.

Diameter, 10¼ inches.

1659—Plated Tureen with Cover

Low circular shape. The body and cover are ornamented with grape-vines on a matted ground. The two handles and finial of opal glass.

Height, 5½ inches; diameter, 6⅜ inches.

1660—Set of Four Plated Candlesticks

Quadrilateral socket. The stem vase-shaped with a square base on four scrolled feet. The socket and the foot have a shell-and-leaf ornamentation.

Height, 12⅝ inches; diameter, 5¼ inches.

1661—Pair Sheffield Salvers

Round, on three scrolled feet. Within the centre is an engraved initial C framed with chased flowers and branches on a matted ground; the shaped rim with gadrooned edge is ornamented with shells. Old Sheffield plated ware.

Diameter, 10½ inches.

A Haviland.

1662—Plated Salver

Round, on three scrolled feet. In the centre are chased flowers, rocailles and scrolls on a matted ground; the scalloped rim has a shell and rocaille ornamentation.

Diameter, 11 *inches.*

H. Jones.

1663—Sheffield Salver

Round, on three rocaille feet. Chased with panels filled with flowers on a matted ground; the moulded rim has appliqué rocailles. Old Sheffield plated ware.

Diameter, 12½ *inches.*

A. Haviland.

1664—Plated Soup Tureen

Oval shape, with scrolled handles, and cover.

Height, 10 *inches; length,* 11¾ *inches.*

F. Baumeister

1665—Pair Silver Candlesticks

Baluster stem and circular foot. Elaborate all-over decoration of rocailles and floral sprays.

Height, 14 *inches.*

Mrs Dunn.

1666—Plated Salver

Round, on three scrolled feet. In the centre is the engraved initial "E" in a chased cartouche; scalloped rim with shell ornaments.

Diameter, 12 *inches.*

S. Bennett

1667—Salver

Round, on three scrolled feet. In the centre are chased lozenge patterns, rocailles and leaves; the scalloped rim has a rocaille ornamentation. Old Sheffield plated ware.

Diameter, 12¼ *inches.*

Mrs. Farr.

1668—Salver

Round, on four pierced, rocaille feet. In the centre are chased scrolls and rocailles, and on the scalloped rim, rocailles in relief. Old Sheffield plated ware.

Diameter, 12¼ *inches.*

M. Bennett.

1669—Silver Tea Kettle with Stand

Body divided by flutings into small panels of chased lozenge and acanthus motives, with cover having a fluted ivory finial. Ivory handle in scrolled sockets and curved spout. The stand has three rocaille feet; ornamented to match the kettle. London hall mark. Date letter 1869.

Height of kettle, 15⅞ *inches.*

1670—JARDINIÈRE

Oval, on four scrolled feet. Body richly perforated with design of flowers and leaves elaborately engraved; the scalloped rim and loop handles have scroll and flower motives. Has Sheffield plated lining.

Height, 6½ inches; length, 19¾ inches.

1671—SALVER

Round, on three scrolled feet. In the centre a modern engraved monogram and chased lozenges, flowers and rocailles; the scalloped rim is intercepted by shell ornaments. Old Sheffield plated ware.

Diameter, 14½ inches.

1672—SALVER

Round, on three rocaille feet. In the centre are chased flowers and scrolls on a matted ground; the scalloped rim has rocaille ornamentation. Old Sheffield plated ware.

Diameter, 14 inches.

1673—PLATED SALVER

Round, on three pierced rocaille feet. In the centre is an engraved coat-of-arms, framed with chased flowers, leaves and rocailles; the curved rim and scalloped edge have floral scrolls. Old Sheffield plated ware.

Diameter, 14½ inches.

1674—ENGLISH PLATED HOT WATER URN

With a band of chased ornamentation: resting on four reeded supports ending in claw feet: base on four ball feet. Has two appliqué loose ring lion head handles. Old Sheffield plated ware.

Height, 19½ inches.

1675—SALVER

Oblong shape, with four rocaille feet. In the centre is an engraved coat-of-arms. The rim is gadrooned and ornamented with rocailles and flowers, and there are two rocaille loop handles. Old Sheffield plated ware.

Length, 24 inches; width, 15¼ inches.

1676—SALVER

Round, on four rocaille feet. In the centre is an engraved coat-of-arms framed with chased flowers and rocailles on a matted ground; the curved rim with rocaille ornamentation. Old Sheffield plated ware.

Diameter, 19 inches.

1677—Pair Plated Salvers

Round, on four rocaille feet. In the centre is an engraved coat-of-arms framed in chased scrolls, flowers and rocailles; the scalloped rim with rocaille ornamentation.

Diameter, 16½ inches.

1678—Silver Salver

Round, on four pierced feet. Ornamented with repoussé and chased rocailles and flowers; scalloped rim also with rocailles and flowers. Dutch (?).

Diameter, 15½ inches.

1679—Salver

Round, on three scrolled feet. In the centre an engraved coat-of-arms. Pattern of chased rocailles, blossoms and leaf scrolls; the moulded scalloped rim is intercepted by shell-shaped ornaments. Old Sheffield plated ware.

Diameter, 16½ inches.

1680—Large Salver

Round, on three rocaille feet. In the centre is an engraved monogram, framed with chased rocailles, blossoms and leaf scrolls, on a matted ground; the scalloped rim has rocaille and leaf scroll decoration. Old Sheffield plated ware.

Diameter, 18 inches.

1681—Pair of Plated Wine Coolers

Urn shape, with two handles in the form of twisted branches with clusters of grapes and leaves. The body and foot have an appliqué ornamentation of acanthus leaves and grapes. In the centre of each side is an engraved coat-of-arms.

Height, 13¾ inches; diameter, 5¾ inches.

1682—Table Plateau

Round, on three claw feet. In the centre is a mirror bordered with balls; the scalloped rim is gadrooned and has a shell and acanthus ornamentation. Sheffield plated ware.

Diameter, 18¼ inches.

1683—Pair Wine Coolers

Vase shape, with twisted grapevine handles. On the vase-body are bacchanal heads and draped lion skins and emblems in high relief.

Around the mouth is a band of grapevine pattern and gadroons, and the foot rests on a high square pedestal. Movable lining. Old Sheffield plated ware.

Height, 10½ inches; diameter of mouth, 9½ inches.

1684—Salver

Round, on four rocaille feet. In the centre is an engraved coat-of-arms framed with chased and engraved flowers, and leaf scrolls on a matted ground; the rim has an elaborate ornamentation of flowers and leaves. Old Sheffield plated ware.

Diameter, 18¼ inches.

1685—Large Salver

Round, on four rocaille feet. In the centre is an engraved coat-of-arms framed in chased flowers and leaf scrolls on a matted ground; the elaborate rim is ornamented with flowers and rocailles in relief. Old Sheffield plated ware.

Diameter, 18⅞ inches.

1686—Large Tray

Oblong, with rounded corners. In the centre is an engraved coat-of-arms and a decoration of leafy scrolls and flowers. The scalloped rim has a shell and rocaille, and the two loop handles a rich acanthus ornamentation. Old Sheffield plated ware.

Length, 30 inches; width, 19¼ inches.

1687—Large Salver

Round, on three rocaille feet. In the centre is an engraved coat-of-arms. Decorated with a band of flat-chased rocailles and flowers on a matted ground; the curved rim has an ornamentation of rocailles and floral motives in high relief. Old Sheffield plated ware.

Diameter, 24 inches.

FRENCH SILVER WITH MARKS, OR IN THE STYLES, OF THE SEVENTEENTH, EIGHTEENTH AND NINETEENTH CENTURIES

1688—French Silver Mustard Pot

Pierced with scrolls, foliage and two griffins holding a shield. Cover with pineapple finial. Blue glass lining. Maker's mark: A. M. Paris standard mark: 1797-1809.

Height, 4½ inches.

1689—French Silver Portable Lantern

Cylindrical body, with conical pierced top. Repoussé ornamentation of foliage, strapwork and amorini, and a round panel with a female figure and a lyre on a matted ground. Flat folding handle. Maker's mark of Thomas Germain (1748). Paris fermier's mark: 1732-1738. Date letter 1738. Poinçon de décharge 1732-1738.

Height, 7⅛ inches.

1690—French Silver Individual Chocolate Pot

Cylindrical, with spout decorated with a bearded mask in relief. The upper part of the body has repoussé, chased and engraved strapwork, foliage and masks, and an engraved coat-of-arms. The cover has flutings with alternating leaves and flowers on a matted ground. A straight wood handle in a straight socket. First half of the Eighteenth Century.

Height, 5 inches.

1691—French Silver Individual Coffee Pot

Urn shape, with curved spout, S-shape wooden handle, and hinged cover with a flower finial. In the centre of the body is an engraved coat-of-arms. The lip and base have narrow engraved ornamental bands. Paris standard mark 1797-1809.

Height, 7½ inches.

1692—Pair of French Silver Double Salts

Two blue glass bowls separated by a handle having two dolphins at the base and a swan on the top. Stand with winged female figures. Paris standard mark: 1809-1819.

Height, 6⅜ inches.

1693—French Silver Sugar Bowl

Oval body, on four scroll feet; two handles ending in flowers at the joints, and a fluted cover with strawberry finial. The upper part of the body has two cartouches with rocaille and shell motives. Maker's mark: D. C. Paris fermier's mark 1768-1774. Date letter 1779-1780.

Height, 5 inches; length, 5½ inches.

1694—Pair of French Silver Candlesticks

Dodecagonal stem with acanthus ornament at the base and fluted bands in the centre. Bobèche with laurel band in relief. Circular foot. Paris standard mark: 1809-1819.

Height, 7½ inches.

1695—French Silver Coffee Pot

Pear-shaped body, on tripod, with a spout in the shape of a bird's beak, a straight wood handle, and cover with a turned finial moving on a pivot. Paris standard and assay office marks: 1809-1819. Maker's mark: J. P. B.

Height, 7⅞ inches.

1696—French Silver Butter Dish

Body of openwork design with repoussé garlands of fruit and flowers, figures of Pan and nymph, and cartouches. Handles of grapevine design and cover surmounted by a cluster of strawberries as finial. Blue glass lining. Maker's mark: M. E. J. (Marc Etienne Jane, 1774-1784). Paris poinçon de décharge 1780-1789. Date letter 1783-1784.

Height, 5⅛ inches; length, 5¼ inches.

1697—French Silver Butter Dish

Similar in design to the preceding, No. 1696, but with entwined serpent handles and rose finial. Maker's mark: M. E. J. (Marc Etienne Jane, 1777-1784). Paris poinçon de décharge 1780-1789. Date letter 1783-1784.

Height, 5⅛ inches; length, 5¼ inches.

1698—Pair of French Silver Candlesticks

Dodecagonal stem in the shape of a column, with a laurel wreath at the base and an appliqué garland of fruit on the upper part. Square base. French, beginning of Nineteenth Century.

Height, 8½ inches.

1699—French Silver Coffee Pot

Pear shape, on tripod, with a curved spout in shape of a bird's beak, straight wood handle, and cover with a flower finial. On the body is engraved a coat-of-arms. Maker's mark: C. French, end of Eighteenth Century.

Height, 7⅝ inches.

1700—French Silver Tea Kettle with Stand

Plain body, with curved spout, a wooden handle and cover with a turned finial. In the centre of the body is an engraved coat-of-arms. The stand consists of a band with moulded edges set upon three straight fluted feet. Lamp with engraved coat-of-arms. Paris fermier's mark: 1726-1732. Poinçon de décharge 1732-1738.

Height, 7½ inches.

1701—Pair of French Candlesticks

Octagonal baluster stem on an octagonal base, with flat-chased flower festoons and an engraved monogram. Paris, maker's mark of 1717-1722. Date letter 1721.

Height, 8½ inches.

1702—French Silver Écuelle with Cover

Shallow bowl with two flat handles ornamented with palmettes in relief, and cover with a round finial in the shape of a female head in profile, in low relief. Paris fermier's mark: 1703-1713. Poinçon de décharge 1703-1713.

Diameter, 6¾ inches.

1703—French Silver Coffee Pot

Pear-shaped, on three feet, with oval panels containing musical instruments, and garden tools at the joints; a curved and fluted spout ending in a bird's beak and a straight wood handle. In the centre of the body is an oval medallion with a bust framed in laurel and acanthus leaves; on the lip are garlands; all in repoussé, chased and engraved. Paris standard mark 1797-1809, and other marks.

Height, 9⅞ inches.

1704—French Silver Écuelle with Cover

Bowl, with two flat handles ornamented with male busts, dolphins and shell motives in low relief. Cover with a gadrooned edge fluting; a knop finial and an engraved coat-of-arms. French, first half of Eighteenth Century.

Diameter, 6⅝ inches.

1705—Pair of French Silver Candlesticks

Baluster stem, with vase-shaped knop; shell ornament in relief on the base and hexagonal foot. Maker's mark: S. O. M. with cross. Paris fermier's mark J. F. and a crown. Date letter 1765-1766.

Height, 10⅛ inches.

1706—Pair French Silver Écuelles with Covers

Shallow, with two flat leaf-shaped handles. Cover with an engraved coat-of-arms and a gadrooned finial. Maker's mark: I. F., and a hammer. Paris fermier's mark 1732-1738.

Diameter, 6¼ inches.

1707—Silver Coffee Pot

Pear-shaped body, with spiral flutings, set on three goat's feet with horn motives at the joints; curved spout decorated with rocailles; an

S-shape wood handle with a carving of acanthus leaves, and a fluted cover with a vase-shape finial of wood. Ornamentation of scrolls, rocailles and flowers on a matted ground. Maker's mark: B., with a crown; "58" with a crown and a lion. Dutch, middle of the Eighteenth Century.

Height, 11½ *inches.*

1708—Pair of French Silver Candlesticks

Hexagonal stem, surmounted by four female caryatids and decorated with palmettes in relief. Circular splayed foot with palmette border in relief. Paris standard mark 1819-1838. Maker: Durand.

Height, 10 *inches.*

1709—Pair French Silver Écuelles with Covers and Tray

The bowls with loop handles ornamented with flowers. Repoussé chased and engraved ornamentation of flowers, leaves and palmettes in shaped panels. Trays with scalloped rims. Paris (modern).

Diameter of bowls, 5⅜ *inches; diameter of tray,* 8⅛ *inches.*

1710—Tea Kettle

In the shape of a pig, with swinging handle and plain polished surface. Paris, Christofle (modern).

Height, 5⅛ *inches; length,* 10 *inches.*

1711—French Silver Vase

Urn shape. Handles in the shape of cornucopia and cover with a bull as finial. The upper part of the body is pierced with a palmetted pattern and figures of Autumn and Winter. Below is an acanthus wreath in relief. Silver gilt lining. (The arm of one of the figures is broken off.) Maker's mark: J. D. G. Paris standard mark 1797-1809.

Height, 10½ *inches.*

1712—Pair French Silver Écuelles with Covers

With flat pierced handles ornamented with flowers and acanthus leaves; covers with spiral flutings and acanthus finials. Paris, Guerrhet, orfévre (modern).

Diameter, 6⅞ *inches.*

1713—Pair of French Candlesticks

Octagonal vase-shaped stem and octagonal foot, with the engraved coat-of-arms of a cardinal. Paris date letter 1734-1735.

Height, 9½ *inches.*

130 1714—French Silver Coffee Pot G. Morrison

Pear-shaped, on three curved feet. On the body is an oval cartouche with a frame of scrolls and reed leaves in relief; the cover, lip and base have rocaille borders. Wood handle. Maker's mark: J. C. and a crown. Paris date letter 1744-1748. Poinçon de décharge; *fleur-de-lis* crowned.

Height, 10¾ *inches.*

30 1715—Pair of French Silver Candlesticks L. V. Lockwood.

Baluster stem in the form of a column, the top wreathed with rope garlands and tassels. Circular foot on a square base. French, beginning of Nineteenth Century.

Height, 9⅞ *inches.*

140 1716—French Silver Sucrier C. Field.

Of openwork design set on four ball feet. Four dancing figures, in the round, appliqué between the lip and foot, which are pierced with a palmette pattern. Cover having a finial in the shape of a basket of fruit; S-shaped handles terminating in female masks. Paris high standard mark: 1797-1809. In morocco case.

Height, 8¼ *inches.*

85 1717—French Silver Écuelle with Cover S. Woods.

Two flat handles ornamented with dolphins and shell motives in relief. Cover with an ovolo edge, and a wreath of laurel leaves surmounted by a bud finial. Maker's mark: C. C. Paris fermier's mark: 1738-1744. Date letter 1739-1744.

Diameter, 7 *inches.*

65 1718—French Silver Large Écuelle with Cover and Tray F. Baumeister

The écuelle with flat handles ornamented with flowers, acanthus leaves and rocailles in relief; domed cover with a group of tomatoes, turnips and carrots as a finial. Oval tray with a curved and scalloped rim. The cover, body and tray have rocaille borders and spiral flutings. Paris, Bion Duret.

Diameter of écuelle, 8 *inches; length of tray,* 14 *inches.*

220 1719—French Silver Rose Water Ewer and Basin C. Field.

Repoussé and chased ornamentation. Pear-shaped, with shell-shaped cover, and a branch-like handle dividing at the base and decorated with rocailles. The upper part of the body has a band of spiral flutings; the centre, two alliance arms in shell-work frames joined by flower festoons; below, oval panels containing ducks, swans and two dolphins, and be-

tween them reed plants. The cover is decorated with shell work and leaves. The basin is oval shape, six lobed, with a scroll edge. Has movable lining. Maker's mark: S. B. Paris fermier's mark: 1762-1768. Date letter 1767-1768.

Height, 10⅜ inches.

1720—French Silver Coffee Pot

Pear-shaped, with three curved deer feet, cover having a flower finial, curved and fluted spout with a grotesque mask and laurel festoons in relief; straight handle with an ivory end, the socket chased with shell and acanthus motives, and spiral flutings and scrolls on the under part. Maker's mark: A. B. and a crown, and L. I. F. and a crown. Paris date letter 1728-1729.

Height, 9½ inches.

1721—French Silver Wine Cooler

Cylindrical body, with spreading foot; the handles in the form of mermaids holding dolphins. On the upper part of the body is a coat-of-arms with the *fleur-de-lis* surmounted by a winged crown and having on both sides garlands in relief; on the surbase are two oval panels, one with Pluto, the other with Neptune, each riding in a chariot drawn by horses of the sea. All the ornamentation is repoussé, chased and engraved work. Maker's mark: C. E. B. and a heart (Charles Etienne Berrube). Paris poinçon de décharge 1780-1788.

Height, 9½ inches.

1722—Old French Silver Châsse

Of wood, covered with silver. In the form of a chapel, with Gothic columns at the corners and an acanthus cresting at the top. The sides have cherub heads in relief between two arched windows, and an engraved coat-of-arms; on one end a chased relief of St. Nicholas, on the other of St. Hubert. The slanting roof has a scale pattern, with a foliated cresting on all edges; in the middle is a pierced hexagonal turret with a dome top. The wood base rests on four ball feet. Maker's mark: E. B. First half of Seventeenth Century.

Height, 20⅞ inches; length, 17 inches; depth, 10½ inches.

1723—French Silver Gilt Sugar Tongs

Pierced ornamentation of palmettes and vine scrolls. Paris assay office mark: 1809-1819.

Length, 6⅝ inches.

1724—Eight French Silver Gilt Tablespoons

With pointed egg-shape bowls and King's pattern handles. French, early Nineteenth Century.

Length, 8¼ inches.

1725—French Silver Gilt Table Set

Consisting of 24 tablespoons, 24 forks, 24 knives, 12 teaspoons, 1 soup ladle and 1 sugar caddy. The bowls are egg-shape; the handles have, on both sides, an ornamentation of palmettes in relief, on a matted ground. The knives have pearl handles with a shell ornamentation at the end and base, and an engraved crest. Paris standard mark: 1819-1838. Assay office marks (in use since 1829). In oak chamois-lined case.

1726—French Silver Gilt Écuelle with Cover

With horizontal handles, the cover having a scrolled ring handle. Engraved strapwork and lambrequins on a matted ground. Paris standard mark: (in use 1838).

Diameter, 7 inches.

1727—French Silver Gilt Écuelle with Cover and Tray

The écuelle with two curved handles terminating in serpent heads; cover with a palmette wreath as handle. The rims of body and cover have a border of dolphins, tridents and rosettes alternating, in relief on a matted ground. The curved rim of the tray is decorated with a foliated border. Paris standard mark: 1819-1838.

Height of écuelle, 5¼ inches; diameter, 5 inches; diameter of tray, 7½ inches.

1728—French Silver Gilt Sauce Tureen

Oval, cover surmounted by an acanthus finial; scrolled loop handles. The body and foot are decorated with foliated borders, the lip with a pierced palmette cresting. The oval stand, set upon four claw feet, has a foliated band and a pierced cresting. Paris standard mark: 1809-1819.

Height, 9¼ inches; length of top, 8¼ inches.

1729—Silver Gilt Ewer

Italian. Urn-shaped body, with cover. The circular foot rests upon a square base. The spout is shaped as a triton blowing a horn and the handle as a greyhound. On the upper part of the body is a band with dancing and drinking cupids in low relief on a matted ground; on the cover and base are bands with laurel wreaths. Italian. Maker's mark: I. I. B. Mark of Rome. End of Eighteenth Century.

Height, 11¼ inches.

1730—French Silver Gilt Écuelle with Cover and Tray

The écuelle with two handles in the form of branches ending in leaves at the joints, the cover having for finial a pair of doves resting on a quiver of arrows and a bow. The edges of cover and tray have a gadrooned and beaded band. Each has an engraved coat-of-arms. Paris fermier's mark: 1780-1789. Date letter 1786.

Diameter of écuelle, 6⅞ inches; diameter of tray, 9¼ inches.

1731—Pair French Gilt Bronze Vases

Urn-shape body, set within three detached buck legs and feet, terminating in cherubim heads; laurel band and a pineapple below. The lip has a pierced honeysuckle border. Triangular marble base. Style of the Empire.

Height, 10⅞ inches.

1732—Pair of Silver Gilt Candlesticks

Fluted stem, bobèche engraved with a coat-of-arms. Circular fluted foot with a band of beading. Maker's mark: P. Y. with a key. Paris poinçon de décharge, 1780-1789. Date letter 1787.

Height, 11¼ inches.

1733—Silver Gilt Rose-water Ewer with Basin

Pear-shaped ewer, with shell-shape hinged cover, and a scroll handle with a mask ornament. On the body are two embossed and chased reliefs, one of two amorini holding a swan which is drinking from a fountain, the other of two amorini and a dog; in the background a squirrel perched on a large spreading tree. On the cover in relief is a lady seated and a gentleman releasing a bird from its cage. Oval basin, with curved rim, decorated with acanthus and shell motives in relief. Mark: An anchor.

Height of the ewer, 11¼ inches; length of the basin, 15½ inches.

GERMAN AND DUTCH SILVER WITH MARKS, OR IN THE STYLE, OF THE EIGHTEENTH CENTURY

1734—Small Hand Mirror

In a silver frame with a pierced ornament at top and bottom, and long handle with two green stones. On the back is engraved: "W. D. Bargerin, in Dresden, A.D. Mei lib, 1658."

Length, 8¼ inches.

1735—Silver Cover of a Prayer Book

The two sides have oval panels, with scenes from the life of Joseph and chased and engraved ornamentation of flowers and leaves. Dutch, second half of Seventeenth Century.

1736—Augsburg Silver Small Tray

An eight-lobed curved rim and two scroll handles. In the centre is a trumpeter on horseback in a landscape, and on the rim a rocaille ornamentation. Maker's mark: B. Augsburg mark.

Height, 1½ inches; diameter, 5⅛ inches.

1737—Dutch Silver Sugar Basket

Oval, with two scrolled handles. The body is pierced with an openwork pattern of laurel festoons and a lattice pattern, and has four appliqué medallions with the bust of Cæsar. Blue glass lining. Maker's mark: I. H. Amsterdam office mark.

Height, 2⅞ inches; length, 5 inches; width, 3⅞ inches.

1738—Small Dutch Silver Coffee Pot

Pear shape, curved spout, wood handle, and cover with a pointed finial. On the upper part of the body and on the cover are appliqué ornaments. Dutch. Maker's mark. A. B. About 1700. Amsterdam mark. Control mark, Lion.

Height, 6½ inches.

1739—Silver Sugar Bowl

Oval, with openwork design of vases and laurel festoons; cover with an engraved rim and an acanthus finial. Blue glass lining. Maker's mark: "Jung." Mannheim office mark. End of the Eighteenth Century.

Height, 4½ inches.

1740—Silver Teapot

Globular form, with octagonal spout, wood handle, and cover with wooden finial. Appliqué border on the lip. Germany or Holland of Eighteenth Century.

Height, 6¼ inches.

1741—Silver Sugar Box

Rectangular, with four flat round feet surmounted by figurines of Æsculapius. Cover with two repoussé coats-of-arms within a repoussé and chased border of swans, flowers and leaves. On the rim of the cover

and on the base are borders of palmettes in relief. On the bottom among inscriptions in Low German: "Hans Ebert Wunnenborg, Inn Drüden Dag int neüe Jahr 1724." Germany.

Height, 5 inches; length, 6¼ inches; width, 4½ inches.

1742—Silver Gilt Écuelle with Cover and Tray

With two horizontal handles, and the cover with a scrolled ring as finial. The tray with shaped rim and moulded edge. Ornamentation of strap-work on a matted ground and small medallions with the four Continents represented by female figures. Maker's mark: W. B. Office mark of Augsburg. First half of the Eighteenth Century.

Height, 2⅞ inches; diameter of tray, 7⅞ inches.

1743—Silver Fruit Basket

In silver stand set upon four ball feet. Oval, with pierced lattice pattern and medallion, laurel festoons and cornucopias. White glass lining. Dutch. Maker's mark: I. S. L. Amsterdam office mark. Control mark.

Height, 3¾ inches; length, 10 inches.

1744—Silver Coffee Pot

Cylindrical, with hexagonal base. Curved spout decorated with relief rocailles, S-shaped handle with an entwined serpent, and a cover gadrooned with a turned finial moving on a pivot. On the upper part of the body are broad spiral panels with chased acanthus scrolls on a matted ground. Maker's mark: B. Office mark of Augsburg.

Height, 9 inches.

1745—Silver Coffee Pot

Pear shape; cover with swan finial. Spout decorated with a female mask in relief, handle with a mask and scroll thumb-piece. Three panels with flower festoons and acanthus motives on lower part of the body, and on the upper part three medallions with mythological scenes and three cherubim heads in high relief. Maker's mark: Cot. Hall mark of Augsburg. First half of the Eighteenth Century.

Height, 12 inches.

1746—Silver Cup with Cover

Parcel gilt. Beaker-shaped, the cover with a dog for finial, and standing on three feet in the shape of pomegranates. The body and cover have a repoussé decoration of tulip sprays. Maker's mark: Z. S. Zacharias Schlosser, Dresden, 1651. Dresden office mark.

Height, 7¾ inches; diameter, 4½ inches.

1747—Silver Tankard with Hinged Cover

Cylindrical, three ornamented ball feet and curved handle with chased strapwork; ornamental ball as thumb-piece, and cover inlaid with gold coin of the Emperor Leopold, dated 1695, and a band of engraved strapwork and leaves. On the body above the feet are three engraved appliqué ornaments; bears a monogram and "1749" in an acanthus frame. Maker's mark: A. N. M. German.

Height, 6¾ inches; diameter, 5 inches.

1748—Danish Silver "Pegged" Tankard with Cover

Cylindrical, on three claw and ball feet. Cover with an inlaid coin of Christian IV of Denmark, and the engraved inscription: "Cimen Olsen Vasenden Anne Lawrence Festters Datter," and a curved handle with an eagle for thumb-piece. On the body is an engraved Danish coat-of-arms in a floral frame, with repoussé and engraved tulips. Denmark, Christianstad. Seventeenth Century.

Height, 8 inches; diameter, 5⅜ inches.

1749—Dutch Coffee or Hot Water Urn with Stand

Pear-shaped body, with perpendicular flutings, set upon three scrolled feet. Two scroll handles with dropping rings, and cover with a bud finial. On cover and upper part of the body are chased rocailles and floral sprays. Triangular silver stand on three turned wood feet. Dutch. Maker's mark: T. Amsterdam hall mark. Control hall mark: Lion. About 1700.

Height, 15⅛ inches.

1750—Dutch Silver Coffee or Hot Water Urn

Pear-shaped body, with two scrolled ring handles, set upon three scrolled feet, with cover having a pointed finial. On the body are three spouts with scrolled ring faucet handles. The ornamentation consists of appliqué pierced plaquettes with foliage, draperies, scroll, and dragon motives. Maker's mark: T. S. (T. Sunked). Date letter Y. Amsterdam office mark: Control mark, about 1700.

Height, 16 inches.

MISCELLANEOUS SILVER OBJECTS

1751—Silver Snuff Box

In shape of a pug dog. Nineteenth Century.

1752

1752—Sugar Tongs and Three Salt Spoons

A. Sugar tongs of pierced scroll work. Holland. Eighteenth Century.

B. Two salt spoons, shell pattern. Maker's mark: W. B.

C. Silver gilt salt spoon, engraved crest. Maker's mark: A. M. Paris. 1819-1838.

1753—Six Silver Salt Spoons

With straight fluted handles and shell-shape bowls. Nineteenth Century.

1754—Silver Toddy Ladle

The deep bowl has a turned-over rim and an inlaid English coin. Wood handle. Eighteenth Century.

1755—Pair of Silver Salts

Plain oval bowls, upon four feet. Maker's mark: B. B. & Co., New York. Nineteenth Century.

1756—Silver Écuelle with Cover

Shallow, with two flat handles ornamented with palmettes in relief on a roughened ground. Cover with a turned finial. Signed: Vbillos. Maker's mark: R.

Diameter, 6¼ inches.

1757—Silver Coffee Pot

Pear-shaped, with cover and bud finial, curved, fluted spout and fluted handle. Body, cover and lip chased with rocailles, flowers and leaves. First half of Nineteenth Century.

Height, 9½ inches.

1758—Pair Silver Plated Dishes

Low circular shape, of openwork design, with festoons of flowers and oval medallions. Blue glass lining. English, Nineteenth Century.

Diameter, 6½ inches.

1759—Pair Silver Double Candlesticks

On a circular base with a straight handle forming a ring at the joint and engraved with a coat-of-arms. A double stem supports the curved arms which have plain handle plates; cylindrical sockets, and an extinguisher. Maker's mark: P. L.

Height, 6⅝ inches.

1760—Silver Prayer Book Cover

Parcel gilt and repoussé. On one side Mary with the Child; on the other St. Peter enthroned. On the back the figure of a saint. Eighteenth Century.

Height, 3⅞ inches; width, 2¾ inches.

1761—Powder Flask

Covered with silver, in pierced and engraved panels with rosettes. Oriental. Nineteenth Century.

Length, 5¾ inches.

1762—Hanging Silver Vase

Repoussé and chased with flowers, leaves, birds and pierced rosettes. Open at base. Chain on each side. Nineteenth Century.

Height, 4¼ inches.

1763—Silver Flask

Rectangular, vase-shaped. On one side of the body is chased a royal couple on horseback, and on the other coats-of-arms with crowns, the remaining space being filled with engraved birds, branches and leaves. On the shoulder are two appliqué grotesque masks and loose rings. Nineteenth Century.

Height, 7⅜ inches.

1764—Persian Silver Bottle

Globular body, with straight spout and pierced foot. Ornamentation of chased, engraved panels containing birds, animals and flowers and lozenge patterns. Nineteenth Century. Dutch import duty mark on the silver.

Height, 9⅞ inches.

1765—Perfume Bottle

In the form of a fish. Of green shagreen mounted in silver. The head is hinged and covers a concealed scent bottle. English (?).

Length, 10⅝ inches.

1766—Five Small Silver Corkscrews

With baluster-shape stems decorated with draperies, and having handles in the shape of animals. Two have engraved monogram seals. Eighteenth and Nineteenth Centuries.

1767—Three Silver Perfume Holders

Articulated fish design. One incrusted with imitation precious stones. In original cases. Dutch and German. Eighteenth and Nineteenth Centuries.

1768—Four Silver Perfume Holders

Articulated fishes, various designs. Dutch and German. Eighteenth and Nineteenth Centuries.

1769—Four Silver Perfume Holders

Articulated fishes of various designs. Dutch and German. Eighteenth and Nineteenth Centuries.

1770—Eight Silver Perfume Holders

Articulated fishes of various designs. Dutch and German. Eighteenth and Nineteenth Centuries.

1771—Standing Cup with Cover

Inverted pear-shaped body. Cover with infant Bacchus seated on a ball as a finial. Stem in form of a young bacchanal astride a wine cask. Decorated on the upper part of the body with a bacchanalian scene in repoussé and chased work; the cover and foot have spiral flutings. Reproduction of a German Seventeenth Century piece.

Height, 13⅞ inches; diameter, 4⅝ inches.

1772—Double Standing Cup

Goblet shape. Ornamentation of spiral gadroons and lobes. The lip and stem bordered with pierced acanthus leaves and projecting buds. On the lip an engraved scroll band. Maker's mark: D. Reproduction of a German Sixteenth Century piece.

Height, 20¾ inches; diameter, 5½ inches.

1773—Silver Chancel Lamp

Suspending chains are attached to three appliqué angels. Body of a repoussé and pierced design of floral panels and boses. Stamped: "S. R. 1835." Nineteenth Century.

Height, 11¾ inches.

1774—Ceremonial Silver Staff

Ebony shaft in sections, mounted with silver, surmounted by an oval bas-relief having in relief on each side a bust portrait of a female wearing a crown. Maker's mark: R. L. London hall mark. No date letter.

Length, 68 inches.

GOLDSMITHS' WORK

IN THE LATE RENAISSANCE STYLE, ESPECIALLY GERMAN, ALSO SOME FRENCH, ITALIAN AND SPANISH WITH MARKS OF THE SIXTEENTH AND SEVENTEENTH CENTURIES AND EARLIER

1775—Two Small Bas-reliefs

Silver gilt. Amorino with tablet, inscribed "Caliope," and Orpheus playing on the lyre for Pluto. In leather case.

1776—Pair Silver Oval Bas-reliefs

Repoussé and chased. One a tournament, the other a banquet, in scroll frames with trophies and masks. German (?). Second half of Seventeenth Century.

Height, 2¾ inches; length, 3½ inches.

1777—Pair Silver Bas-reliefs

Biblical subjects, repoussé and chased. South German. About 1700.

Height, 4 inches; width, 2⅝ inches.

1778—Silver Gilt Paten

On the rim, engraved in outline in the style of the woodcuts of the period, are six scenes from the Life of Christ. German. Sixteenth Century.

Diameter, 6⅞ inches.

1779—Silver Gilt Paten

The engraving in the centre represents Christ on the Cross, between Mary and John; that on the rim, angels with the emblems of the Passion. German. Sixteenth Century.

Diameter, 7 3-16 inches.

1780—German Silver Chain

Partly gilt; cast rosette-shape links, with diamond-shape centres. The clasp ends have cherubim masks in lozenges set in scroll work frames. Maker's mark: N. Mark of Augsburg.

Length, 40 inches.

1781—German Small Silver Cup

Parcel gilt. The cylindrical body has two engraved bands; one of two amorini on sea horses, after an engraving by Hans Sebald Beham, of

Nuremberg. Above and below it is an engraved band of arabesques and an inscription: "H. S. B. 1552." On the foot are fruit, cartouches and strapwork. Maker's mark: "R. Y. R." (?) South German. Sixteenth Century.

Height, 3⅜ inches.

1782—Pair Silver Gilt Drinking Cups

Beaker shape. On one an engraved subject showing in the background a hunting scene and in the foreground three gentlemen at meat, with a maid bringing a jug; on the other a stag hunt, showing a river with a huntsman in a boat and in the foreground one on horseback. Maker's mark: K. and another letter. German. End of Seventeenth Century.

Height, 6¼ inches.

1782A—German Silver Sugar Caster

Vase shaped, with high cover, pierced and having a turned finial. Maker's mark: C. D. L. Mark of Augsburg. First half of Eighteenth Century.

Height, 7 inches.

1782B—Six German Silver Salt Cellars

Round, ornamented in high relief with grotesque masks and fruit, and lion masks between rosettes. The three feet are in the shape of amorini ending in scrolls. Mark of Augsburg. Seventeenth Century (?).

Height, 2¼ inches; diameter of mouth, 1¾ inches.

1783—Dutch Silver Wager Cup

Of bell-like outline, in the form of an inverted bowl surmounted by the model of a windmill; the bowl or cup with two moulded bands, two lion heads with rings and a cartouche, all appliqué. A blast down a tube sets the sails of the windmill in motion, while the cup is filled and emptied. On the sides of the mill are engraved wreaths and two Biblical scenes with inscriptions: "Die Hon ghert Begaeft." "Den Donstige Laeft." Seventeenth Century.

Height, 7⅝ inches.

1784—German Silver Tankard with Cover

Gilt. The body is repoussé in a bold design of scroll work and cartouches on a matted ground. The cover has a band similar to that of the body and a turned finial. Scrolled handle and thumb-piece. Maker's mark: Emblem. (Christoff Bautjer, 1635.) Mark of Augsburg.

Height, 6¼ inches.

1785—German Silver Standing Cup with Cover

Gilt. Chalice shape, the upper part hexagonal, the lower lobed. The baluster stem has blossoms at the joints and a repoussé knop; the cover has a bouquet as finial. Maker's mark: HK (Hans Kindsvater, 1622). Mark of Nuremberg.

Height, 11¼ *inches.*

1786—German Silver Standing Cup

Gilt. Heptagonal body in chalice form, lobed and slightly engraved; baluster stem with scrolled brackets and appliqué blossoms. Maker's mark: WL (Wolf Losher, 1568). (Rosenberg, No. 1241.) Mark of Nuremberg.

Height, 8 *inches.*

1787—German Silver Standing Cup and Cover

Gilt. The gourd-shaped bowl has strapwork in low relief on a matted ground in its lower part. The stem is in the shape of a tree trunk. The foot has a moulded band below and an applied acanthus ornament above. The cover is plain with a turned finial standing on an acanthus ornament. Inscription on the upper part of body: "M. H. S. S. M. H. D." Maker's mark: MH (Michael Hausner, 1601. Rosenberg, No. 1295). Mark of Nuremberg.

Height, 10½ *inches.*

1788—Silver Twin Drinking Cups

When connected form wine cask, with gilt hoops. Strapwork framed panels on top and bottom, engraved with scenes of peasants merry-making, alternating with fruit motives. Maker's mark: J. B. T. H. (Rosenberg, No. 836). Mark of Hamburg. First half of Seventeenth Century.

Height, 5⅞ *inches.*

1789—German Silver Standing Cup

Gilt. The body is lobed, as is the foot. In the stem is inserted a water wheel and over it a blow pipe. Maker's mark: I (Rosenberg, No. 209, *circa* 1600). Mark of Augsburg.

Height, 8½ *inches.*

1790—Silver Standing Cup

Gilt. In the form of an owl, the head serving as cover, the feet resting on a stem formed of twisted branches and leaves. The foot has bands

of strapwork and foliated motives on a matted ground. On the bird's breast is an escutcheon with the motto: "Corisodu nattuer." German (?). Seventeenth Century.

Height, 9⅛ inches.

1791—Silver Gilt Cup with Cover

In form of a cock; the hinged head serves as cover. Chased ornamentation. German. Seventeenth Century.

Height, 9½ inches.

1792—Silver Covered Tankard

Parcel gilt. In form of a hand lantern, with conical cover and a ring finial. In the front under a hinged panel in the form of a door is an engraved scene with the inscription: "Dise latern ghert in das haus, damit leucht man den Gesten naus"; the remaining part of the body has a bead and ribbon pattern. Inscribed on rim: "1582." Maker's mark: C. B. German.

Height, 7¼ inches.

1793—German Silver Tankard

Gilt. The body is ornamented with a band having three oval medallions with amorini in high relief; between them strapwork and fruit on a matted ground. The cover is decorated with strapwork and fruit between medallions and a finial surmounted by a kneeling amorino. Mark of Augsburg. First half of Seventeenth Century.

Height, 7¼ inches.

1794—German (Nuremburg) Standing Cup with Cover

Silver, partly gilt. The cylindrical body is adorned with landscapes between two heavy bulging bands of chased and engraved strapwork and fruit motives. The baluster stem has a chased knop and three scroll brackets, the two-step high domed foot has chased strapwork and foliated ornaments. The low domed cover has an amorino with a bird as finial. Maker's mark: (Hans Kindsvater, 1622. Rosenberg, No. 1829.) Hall mark of Nuremberg.

Height, 9¾ inches.

1795—German (Ulm) Standing Cup

Silver, partly gilt. The bowl is in the form of a six petalled flower with an engraved band of scroll and strapwork on the inside; the domed foot has a repoussé petal pattern and a scalloped rim; there is a winged amorino, and at the joints of the stem with the bowl and the base there are floral cresting bands of silver wire. In the bowl is a

concealed floating bulb, topped with a nude female figure, which rises through an opening when the cup is filled with liquid. Maker's mark: F. M. (Rosenberg, No. 1697) and Miller (Rosenberg, No. 1660). Hall mark of Ulm.

Height, 9½ inches.

1796—Silver Reliquary

Parcel gilt. The glass cylinder enclosing the relics has bands of trefoil cresting and is flanked by two buttresses. The top is in the form of a pierced hexagonal Gothic pinnacle. The hexagonal foot with rounded points and beading on the edge is decorated with Gothic foliated work and has an engraved escutcheon appliqué. The hexagonal shaft has three knops, the middle one having the letters "*JHESUS*" on the points. Relics of St. Stanislas and St. Stephen wrapped in red cloth are in the glass cylinder. Austrian, of the Sixteenth Century.

Height, 16 inches.

1797—Spanish Silver Bowl

Standing in three scrolled brackets with bird's-claw feet. Ornamented with a pierced floriated pattern and an ovolo band at the base. In the bottom is inserted a gold medal: the obverse, a personage in armor on horseback and inscribed: "Ferdinandus D. G. Rom. Hung. Boem. Delma. Croa. Rex. 1541"; the reverse has an escutcheon in the centre and the inscription: "Infans, Hispa, Archidux Austrie Dux Burgundie." Underneath the foot is engraved, in large script: "Formerly the property of Marshall Junot, taken by the Duke of Wellington in Spain." Maker's mark: Three birds. Spanish. Sixteenth Century.

Height, 3⅛ inches.

1798—German (Augsburg) Ivory Tankard with Cover

The body is carved in high relief with a bacchanalian scene; the handle is in the form of two amorini. The silver mounting consists of a base and cover with repoussé bands, the latter with an amorino playing the cymbals as a finial. Two makers' marks: Mark of Augsburg. First half of Seventeenth Century.

Height, 8¼ inches.

1799—Swiss Silver Standing Cup with Cover

Gilt. In the form of a jester whose body is a cask chased with grapevine leaves, escutcheons and two large masks; his right hand holds a pitcher, his left a wine glass. The head is movable and has a pierced crown of grapes and leaves. On the cask is an inscription which translates "For me the wine and for you the water." Mark of Zurich.

Height, 9¾ inches.

W. R. Hearst.

1800—German Cup

Wood mounted in silver gilt. Body of low shape. The mountings consist of a foot, a volute handle and a flaring neck with engraved arabesques. On the lip is a narrow ornamental band, and under the foot a band of plain bosses with a medal of Christ enthroned in the centre and the inscription: "*Jhesus Christus ain Kynig in Himel und der Erden*, 1550." (Christopf Ritter, the elder, 1577. Rosenberg, No. 1271.) Mark of Nuremberg.

Height, 5⅞ inches.

Mrs W. R Vanderbilt

1801—English Seventeenth Century Clock

Bronze, gilt and silvered. Rectangular case, the front finished in a half arch, the top with pierced crown. All-over elaborate engraving. Inscribed on back: W. F. End of Seventeenth Century.

Height, 5½ inches.

Walter A. Stebbins.

1802—Silver Ewer

In form of a crouching monkey holding on his knees a pitcher which serves as spout, the tail curving upwards to the neck forming the handle. Hinged cover in the form of a fool's cap. German. Seventeenth Century.

Height, 8¾ inches.

Mrs F. W. Sibley.

1803—Silver Tankard with Cover

Gilt. The body has a bacchanalian scene repoussé and chased. The base and cover, both with scalloped rims, are repoussé with masks, fruit and strapwork on an imbricated ground. A female figure as finial, and handle in the form of a female hermes with a lion mask as thumb-piece. German. Second half of Seventeenth Century.

Height, 11½ inches.

Jos. Falkenberg.

1804—Silver Oblong Bas-relief

NMA 38.152.21

Repoussé, chased and engraved, in the style of Wellbaum, with the sacrifice of a lamb on an altar, on one side of which men in classical costume are kneeling, and on the other women. Frame with amorini heads, scroll work, garlands of fruit and beadings. German. Mark of Augsburg. About 1600.

Height, 4½ inches; length, 7¾ inches.

1805—Silver Oval Bas-relief

NMA 38.68

Solomon seated on his throne in judgment. Numerous figures, the gardens of a palace in the background, all executed in the style of Le Notre. Inscription: "*Misericordia et magnificentia opus pius.*" German. Augsburg. Second half of Seventeenth Century.

Height, 7⅛ inches; length, 9¼ inches.

55 ~ 1806—Silver Oval Bas-relief H. Falkenberg.

Repoussé in high relief, depicting a Roman triumph. At the right priests stand before a colonnade, and at the left are dancing women. Behind the victor, who stands in a two-horse chariot, is a column surmounted by a statue of a warrior, to the right of which are two amorini bearing a streamer inscribed, "Virtus, Triumpsu"; in the foreground are three captive prisoners. German. Maker's mark: I & A and I A Thelot (Johann Andreas Thelot, Augsburg, 1654-1734. Rosenberg, No. 301).

Height, 5⅞ inches; length, 7½ inches.

150 ~ 1807—Danish Silver Standing Cup with Cover Mrs. C. W. Cooper.

On the upper part of the body there is a wide band of acanthus leaves, bunches of fruit and six chased and appliqué lions' heads, from which depend dedication tablets with coats-of-arms and inscriptions (the earliest dated 1736). At the rim are four coins of Louis XV and Louis XVI of France, dated 1766, 1780, 1786. The cover is surmounted by a turned spindle knob flanked by four scrolled brackets and having a pierced crown as finial. Around the body is the inscription: "*Niccolaus Blaume als Alteste. Peter Musse, als Alteste Joh. Joch. Sevecke als Schreiber.* 31 *Dec.* 1791." Mark of Copenhagen.

Height, 18¾ inches.

120 ~ 1808—Silver Flagon-tankard with Cover S. Woods.

Parcel gilt. Fashioned after a Rhenish stoneware tankard. Cylindrical body, with a relief band of mythological scenes separated by appliqué caryatids. The narrow neck has a frieze of vines, foliage and hermes; the cover of strapwork, butterflies and masks and inserted in its centre a coin of Alexander. The scrolled handle terminates in a female figure and has a bearded faun mask at the joint; the spout is ornamented with heavy foliated scroll pattern and has a grotesque mask at the shoulder. German. Mark: Augsburg, about 1600.

Height, 14½ inches.

80 ~ 1809—Silver Wager Cups Mrs. Rice.

In form of a woman holding over her head a basket-shape cup with diaper pattern of dots. The skirt is stamped with strapwork and floriated patterns. The faces are painted in oil colors, and there are traces of painting on the sleeves and basket handles. German. Maker's mark: Emblem. (Wolff Christopf Ritter, from 1617 to 1660. Rosenberg, No. 1224.) Hall mark of Nuremberg.

Height, 12½ inches.

1810—Italian Silver Ostensorium

Gilt. Hexagonal body with buttresses at the angles and figures of angels and saints in niches of Gothic design. The stem has a large hexagonal knop; the dodecagon foot, with alternating angular and rounded points, has a pierced band, and on the top are chased, foliated and floriated ornaments. Italy, of the Fifteenth Century.

Height, 15¾ inches; diameter, 7¾ inches.

1811—Silver Standing Cup with Cover

Gilt. The cup is repoussé with fruit, strapwork and foliated ornament on a matted ground, and has also a band of the same ornamentation at its base. The stem has a hexagonal knop with three scrolled brackets terminating in masks. The circular foot has a repoussé border of strapwork, flowers, fruit and cherub heads in low relief on a matted ground. The cover has a similar band, and a figure of Liberty as finial. German. Mark of Augsburg, *circa* 1600.

Height, 15½ inches; diameter of foot, 4¼ inches.

1812—Silver Standing Cup with Cover

Gilt. The cylindrical body has three oval medallions with a leaping horse, a leaping stag, and a camel resting; the remaining surface is filled with repoussé, chased and engraved strapwork, carnations and fruits on a matted ground. The foot and the cover are decorated with strapwork and fruit, the latter having a warrior as finial. German. Maker's mark: Emblem. (Rosenberg, No. 146, *circa* 1600.) Mark of Augsburg.

Height, 15½ inches.

1813—French Silver Reliquary

An arm with the hand raised in blessing. The under smock sleeve has a narrow wristband of wire filigree with gems and enamels. The outer sleeve is studded with rosettes of wire filigree and has a border of the same; at the point of closing it has a large crystal button and along the vertical joint there runs a narrow band with the inscription: "P M N T M LEONIS ✠ AVE." On the door of the receptacle for the relic are two escutcheons in black enamel. Sixteenth Century.

Height, 18¾ inches.

1814—Italian Silver Chalice

Gilt. The upper part of bowl is plain, with scroll ornaments and cherub heads in relief below. The stem has a large knop in the shape of a two-storied hexagonal tower having figures in niches, and balusters, at

the angles, supported by scrolled brackets. The dodecagonal foot, with angular and rounded points alternating, has on the top, below a band of heavily embossed cherub heads, panels with figures of saints alternating with cherub heads. Marks: UNO and others. Italian. Sixteen Century.

Height, 13⅜ *inches.*

1100 ☆ 1815—Silver Double Standing Cup — Crichton Bros.

Gilt. The pear-shaped body has repoussé and chased strapwork, masks and fruit on a matted ground. The lower part is flanked by three cast brackets of amorini on dolphins. The stem is cast and shows three female masks alternating with three shells with amorini in the round. The foot has a repoussé and chased border of strapwork, fruit and cherubim heads. German. Maker's mark: SB (Sebald Buhel (Buel) 1566. Rosenberg, No. 1238). Nuremberg, of the Sixteenth Century.

Height, 18 *inches.*

200 ☆ 1816—Elaborate Spanish Silver Chalice — F. Baumeister.

Gilt. Below an ornamental band with grapes, the bowl has angels carrying the instruments of the Passion in high relief, chased and engraved, and from it hang six bells. The stem has an elongated knop in the shape of a hexagonal two-storied tower with scrolled brackets and figures of saints between balusters. The dodecagonal foot, with angular and square points alternating, has its top divided into figure panels with Mary and the four Evangelists in high relief and alternating ornamental panels. One of these panels has a cardinal's coat-of-arms with the date "1509." Spain, of the early Sixteenth Century.

Height, 15⅞ *inches; diameter of mouth,* 4⅝ *inches.*

160 ☆ 1817—Silver Chalice — A. H. Vesey

Gilt. Around the bowl-shaped body is a flat pierced band with three angels and the instruments of the Passion. The cover has two bands with cherubs' heads and strapwork and is surmounted by a pierced tower in the shape of a Gothic crown with Peter and the cock as finial. The stem has an urn-shaped knop with an appliqué ornamentation of three cherubim heads and the instruments of the Passion. The hexagonal foot has repoussé masks, scrolls, strapwork and the instruments of the Passion in panels on a matted ground. *Mark:* I.

Height, 19½ *inches.*

200 ☆ 1818—Italian Silver Altar Cross — Crichton Bros.

Without shaft. Chased and gilt. In high relief appliqué in the centre of the front is Christ on the Cross, and at the ends are seated figures of

four of the Prophets. On the back Christ is enthroned as Salvator Mundi in the centre. Above is Peter; below, the Magdalen; on the right Mary and on the left John; all seated figures. On the three upper arms are medallions engraved with Christ surrounded by the instruments of the Passion and a depiction of the Annunciation.

Height, 17 inches; width, 13⅛ inches.

1819—Spanish Silver Monstrance

Gilt. Nimbus of straight rays, each alternate one with a small sun at the point, and the upper point having a cross set with crystals. Around the inner nimbus which is adorned with pearls, is a band of appliqué ornaments and enamels. The stem is adorned with cast masks, and has knops at top and bottom; the upper one with two scrolled handles of wire enamel, the lower one larger, and both chased and set with imitation precious stones. The octagonal foot with square and rounded angles heavily repoussé. Under the foot is the inscription: "Seacabo a 26 Mayo d 1538 a."

Height, 25 inches.

1820—Silver Reliquary Bust of St. Ursula

Parcel gilt. The female saint with flowing hair, encircled with a crown adorned with pearls and gems. The dress with a square neck opening has a Renaissance embroidery design on a matted ground, and an ornamental border. Over it is a neck chain and a pendant of wire filigree enriched with pearls, enamels and two intaglio gems. The octagonal stand of pierced wood is flanked by corner buttresses. Flemish of the Sixteenth Century.

Height, 17¼ inches; width, 16½ inches.

SILVER SPOONS OF THE SEVENTEENTH AND EIGHTEENTH CENTURIES

1821—English Silver Spoon

Oval bowl. Square handle with seal end. Maker's mark: W. S. R. C. (Summer Crossley, ent. 1773). London hall marks. Date letter 1780.

1822—Two Silver Spoons

On the back of the bowl of one is an engraved coat-of-arms with "J. S. W. B. H. 16D51," and on the bowl of the smaller one is engraved "O A A S K I D 1602 P M. S I. P. D 1748." Handles have strawberry ends. Maker's mark: I. K.

1823—Three Silver Spoons

A. On the back of the bowl is engraved "G. O. S. H. M. J. D. H., 1728." Maker's mark I. K. Eighteenth Century.

B. Engraved monogram in escutcheon and T. T. S. Seventeenth Century.

C. Engraved S. M. S R. R. D. Seventeenth Century.

1824—Two Rat-tail Silver Spoons

A. Coat-of-arms on bowl. Hoof handle. Seventeenth Century style.

B. S. T. engraved on bowl, and monkey ornament to handle. Maker's mark: H. L. Style of the first half of the Eighteenth Century.

1825—Two Rat-tail Apostle Spoons

Bowl with an engraved "P. A." and handle terminating in a figure of St. Peter. Maker's mark: M.

B. Handle terminating in a figure of a saint. Maker's mark: A. O. Seventeenth Century style.

1826—Two Silver Spoons

A. On the bowl is engraved "1635, M. P. S." Baluster handle with a mermaid at the end.

B. On bowl an engraved scroll ornament with K. O. S. 1664. Flat handle with floral end. Seventeenth Century.

1827—Two Silver Spoons

Straight handle with a turned knob end. Maker's mark: G. Seventeenth Century style.

1828—Three Dutch Rat-tail Spoons

A. Baptismal spoon. Bowl with an engraved coat-of-arms and an inscription: "Rinske Jans 1774 op den 16 October is geboren" and "P. S. O." End of handle terminating in a horse's hoof.

B. An engraved coat-of-arms and S. H. N. P. G A W.

C. An engraved monogram with a crown.
Eighteenth Century.

1829—Pair of Dutch Rat-tail Spoons

On the bowl on the back, an engraved representation of a dockyard with a boat and figures and "A. T. C. R. 1696." The triangular handle terminates in female heads. Maker's mark: P. J.

1830—Six Old Dutch Silver Spoons

Some of them bearing on the bowls engraved coats-of-arms and initials. Handles of several patterns.

1831—Twelve Apostle Spoons

Silver gilt. Plain bowl. The handles terminating in figures of the Apostles. Maker's mark: G (?). Style of the Seventeenth Century.

1832—Silver Sugar Spoon

Perforated bowl. Flat curved handle with engraved scroll design.

1833—Pair Pickle Forks

Ivory handles with silver mountings. Maker's mark: E. H. London date letter 1882.

1834—Silver Sugar Spoon

Oval, with a repoussé and engraved parrot and rocailles. The handle terminates with an amorino above a crown.

1835—English Spoon

With long scoop handle. London hall mark. Date letter 1776.

1836—Silver Punch Ladle

Gilt-lined bowl, with an inlaid coin of Queen Anne dated 1707. The long twisted whalebone handle has a silver tip.

1837—Silver Punch Ladle

On the back of the oval bowl is engraved a parrot perched on a branch and the date 1787. Turned wood handle. Maker's mark: J. F. S.

150 ☆ 1833—English Silver Table Service S. Woods.

Plain handles, with curved scroll ends. Comprises 12 tablespoons, 12 tableforks, 12 dessert spoons and 12 teaspoons. Various makers' marks. Date letters from 1662 to 1774.

280 ☆ 1839—English Silver Table Service S. Bennet

Consists of 12 tablespoons, 24 tableforks, 18 dessert spoons, 18 dessert forks, 12 teaspoons and 6 coffee spoons. Various makers. Date letters from 1824 to 1900.

S. Woods.

150 ☆ 1840—Silver Table Service

"Old English" pattern. Handles with beaded edging. Engraved crest. Consisting of 18 tablespoons, 39 tableforks, 18 dessert spoons, 21 dessert forks, soup ladle, 2 gravy spoons and 5 sauce ladles. Maker's mark: G. A. (George Adams, ent. 1840). Date letters 1864 and 1867.

380 ☆ 1841—English Silver Gilt Dessert Service A Garland.

Shell pattern. Engraved crest on handle. Consisting of 22 dessert spoons, 22 dessert forks, 22 fruit knives, 22 ice cream spoons, 2 ice cream servers, 4 berry spoons, 2 sugar ladles, 2 grape scissors. Various makers' marks. Date marks 1828 to 1897. In mahogany case.

700 ☆ 1842—English Silver Gilt Dessert Service. S. Woods.

The handles on both sides ornamented, in relief, and chased, with bacchanalian scenes and attributes. Engraved crest. Consists of 8 tablespoons, 18 dessert spoons, 18 dessert forks, 18 dessert knives with steel blades, 18 fruit knives with embossed and gilt silver blades, 2 sets of carvers, 1 sugar ladle, 1 sauce ladle and pair of grape scissors. Various makers' marks and date letters. First half Nineteenth Century.

310 ☆ 1843—Table Service Mrs. Ellis.

Variation of the "King's pattern." Electro-plated. Consisting of 12 tablespoons, 18 tableforks, 18 tableknives with ivory handles, 18 dessert knives with ivory handles, 12 dessert forks, 12 dessert spoons, 12 teaspoons, 1 soup ladle, 1 gravy spoon, 2 sauce ladles, 2 pair carvers and steel, 1 pair game carvers, fish server and fork, butter knife, mustard spoon, 4 salt spoons, 6 egg spoons, 2 sugar spoons, 1 sugar tong, 1 caddy spoon. Date letter 1857. In oak case.

1844—Elaborate Silver Table Service

The handles ornamented in relief with baechanalian scenes and attributes, and with hunting scenes and trophies. Engraved with crest and initials R. D. S., and a motto in Hebrew characters. Consists of 18 tablespoons, 42 dinner forks, 58 dinner knives with steel blades, 3 pairs carvers, 3 pairs game carvers, 30 dessert spoons, 30 dessert forks, 18 teaspoons, 2 soup ladles, 4 gravy spoons, fish knife, salad fork and spoon, 4 sauce ladles, sugar ladle, sugar tongs and 4 salt spoons. Various makers' marks and date letters. Nineteenth Century.

NINTH AFTERNOON'S SALE

FRIDAY, FEBRUARY 24TH, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 1845 to 2056, inclusive

GERMAN STONEWARE AND IVORY CARVINGS

PORPHYRY, MAPLEWOOD AND OTHER MATERIALS, MOUNTED IN SILVER, LARGELY ENGLISH, IN STYLE OF THE SIXTEENTH AND SEVENTEENTH CENTURIES

1845—GERMAN GRAY STONEWARE JUG

Mounted in silver. Globular body with reticulated pattern on the upper part, flutings on the surbase, and a frieze of lion masks on the cylindrical neck. The mounting consists of an ovolo and beaded lip band. Stoneware: Siegburg, second half of Sixteenth Century. Silver: Style of second half of Sixteenth Century.

Height, 6 inches.

1846—GERMAN BROWN STONEWARE JUG

Mounted in silver gilt. Pear-shaped body, with medallion heads alternating with acanthus motives, a "Bellarmine" mask krug, and a band with inscription, repeated: "Got vilt so ist mein silt." The mounting comprises a cover having engraved arms within an ornamentation of lion heads in cartouches alternating with fruit motives. Underneath is an engraved inscription: "The Guift of Sir Francis Bodenham to Humphrey Whistler, Somtymes Bailiffe of the Cittie of Oxon, 1635." Stoneware: Cologne, Sixteenth Century. Silver: Style of early Seventeenth Century.

Height, 7½ inches.

1847—German Brown Stoneware Jug

Mounted in silver gilt. Body decorated with medallion heads, alternating with acanthus leaves, a "Bellarmine" mask, and a band with motto. The silver gilt mounting comprises a cover having engraved arms within an ornamentation of lion heads in cartouches alternating with fruit motives; a curved handle, and on the lip and foot an ornamentation similar to that on the cover. Underneath is the engraved inscription: "The guift of Sir Francis Bodenham to Humphrey Whistler, somtymes Bailiffe of the cittie of Oxon, 1635." Stoneware: Cologne (Trechen), Sixteenth Century. Silver: style of early Seventeenth Century.

Height, 7½ inches.

1848—German White Stoneware Flagon-tankard with Cover

White stoneware, mounted in silver. Cylindrical body with oval panels in relief repeating the figure of a king, a coat-of-arms and the date "1591." The mounting comprises a repoussé band of fruit motives and lion heads on the cover, an engraved coat-of-arms in the centre, and a mermaid as thumb-piece. The lip has a band of engraved strapwork. Engraved on the handle: "M. E. 1592, A. H." Stoneware: Siegburg, 1591.

Height, 8½ inches.

1849—German White Stoneware Jug

Mounted in silver. Globular body with reticulated pattern, and neck decorated with masks. The silver mountings consist of an engraved band of arabesques and initials H. I. E. on the lip, and an ovolo band with leaf cresting on the foot. Stoneware: Siegburg, second half of Sixteenth Century. Silver: Style of second half of Sixteenth Century.

Height, 7 inches.

1850—German Brown Stoneware Jug

Mottled surface, mounted in silver gilt. Globular body with cylindrical neck and curved handle. The mounting consists of a cover, a band around the lip, a base ornamented with repoussé and chased owls, parrots and branches on a matted ground, and a turned finial resting on a gadrooned disk. Silver: Maker's mark: N. S. (probably N. Sutton). London hall mark. Date letter 1591.

Height, 8¾ inches.

1851—English White Stoneware Tankard

Mounted in silver. Cylindrical body with the "Four Ages" in relief, and a curved handle. The mounting consists of a flat cover with a large

engraved coat-of-arms, a knob for a thumb-piece, and a scalloped band on the base. Stoneware: English, first half Nineteenth Century. Silver mark: M.

Height, 6¼ inches.

1852—English Brown Stoneware Jug

Mounted in silver. Bulging body with three oval medallions: 1. Rose of Tudor with the royal crown, and "1576." 2. I. E., the coat-of-arms of England, and the motto "Honi soit qui mal y pense." 3. A royal crown above the monogram "E. R." and "1576." The silver mountings consist of a band at the base of the neck connecting and holding the moulded base by four moulded bands which frame the medallions; a cover with a flat finial, and a grotesque mask as a thumb-piece. Stoneware: York. Silver: Maker's mark G. Hall mark of York. Date letter 1577 (?).

Height, 7¾ inches.

1853—German White Stoneware Jug

Mounted in silver. Body with reticulated pattern on the upper part, a moulded mid-band, flutings on the surbase, and a band of lozenges and female masks on the cylindrical neck, and S-shaped handle inscribed "1589." The mounting comprises a cover with a band of repoussé lion heads in cartouches alternating with fruit motives, a turned finial, a mermaid as thumb-piece, and a band of lozenges and masks in low relief on the lip. Stoneware: Siegburg, 1589. Silver mark on foot: H. L.

Height, 9⅛ inches.

1854—German Brown Stoneware Jug

Mottled surface. Mounted in silver. Globular body with cylindrical neck and curved handle. The silver mountings consist of a cover with a chased band of lion masks alternating with fruit motives, a turned finial resting on a gadrooned disk, a mermaid as thumb-piece, a wide band of engraved arabesques on the lip, a twisted ribbon and dot band, and an acanthus cresting on the splayed foot. Silver: London hall mark. Date letter 1573.

Height, 9¾ inches.

1855—Brown Stoneware Flagon

Mounted in silver. Bulging pear-shape body with cylindrical neck and curved handle. The silver mounting consists of a cover ornamented with strapwork and leaves, two small round medallions inscribed "L. R. C." and "C. M. S." and a turned finial; and a band of rosettes, strap-

work and leaves on the lip. Inscription under the foot: "L. R. Carter, ye gifte of C. M. S., 1597." Silver: Maker's mark: H. O. N. London hall mark.

Height, 10½ inches.

1856—Brown Stoneware Jug

Mottled surface, mounted in repoussé silver. Globular body with long cylindrical neck and curved handle. The mounting comprises a cover with an acorn finial and a mermaid as a thumb-piece, with the cover and lip ornamented in repoussé and chased fruit motives, strapwork and cartouches. Silver: London hall mark. Date letter 1588.

Height, 9¾ inches.

1857—German Brown Stoneware Jug

Mounted in silver. Cylindrical body, having a wide middle band with a scene of dancing peasants inscribed: "Gerhet dumus daper blasen so danssen diburen als weren si nasen sprich bastor ich ver dans di kapemit kor 1598." The narrow tubular neck, shoulder and base have ornamental bands. The silver mounting comprises a cover ornamented in repoussé and a turned finial; a mermaid as thumb-piece terminating in "rat-tail" on the handle; a repoussé band of lion masks and cartouches on the lip and on the base. Stoneware: Raeren, Nennicken Workshop, late Sixteenth Century. Silver: C. P. London mark: 1598.

Height, 11¼ inches.

1858—German White Stoneware Flagon with Cover

Mounted in silver. Cylindrical body divided into three perpendicular medallions with full-length figures of Judith holding the head of Holofernes, set in an elaborate ornamented frame, and panels with male and female masks, foliage and strapwork. The silver mounting comprises a repoussé cover, an engraved band on the lip, and an acanthus cresting on the foot. Stoneware: Siegburg, second half of Sixteenth Century. Marks: L. W. Second half of Sixteenth Century.

Height, 10½ inches.

1859—Brown Stoneware Coffee Pot

Mottled surface, mounted in silver. Pear-shape body, with cylindrical neck having a band of rosettes between moulded bands, and at the lip a band of foliated scrolls, two coats-of-arms on the body, and a long straight spout with silver mouth. The mounting consists of a cover with turned finial and two interlaced blossoms as a thumb-piece. Inscribed on handle piece "C. C." Silver: Style of first half of Seventeenth Century.

Height, 10¼ inches.

1860—German Brown Stoneware Jug

Mounted in silver gilt. Cylindrical body having a wide middle band, with figures of soldiers in niches; a cylindrical neck decorated with rosettes and masks. The silver gilt mountings consist of a cover with turned finial; a mask as thumb-piece engraved "1596"; and a foliated band on the foot. Stoneware: Raeren, Nennicken Workshop, late Sixteenth Century. Silver: Style of the Sixteenth Century.

Height, 11⅛ *inches.*

1861—Two-handled Flagon with Cover

Brown stoneware, mounted in silver. Globular body with two medallions containing warriors; a long, fluted neck with bulbous lip, and two S-shape handles having foliated scrolls in relief and the date 1590. The silver mountings consist of a cover with repoussé and chased flowers and lion masks in cartouches; a band of fruit and strapwork on the lip, and a narrow foliated band on the foot. Silver: Style of late Sixteenth Century.

Height, 12 *inches.*

1862—Cologne White Stoneware Flagon-tankard

Mounted in silver. Cylindrical tapering body, with three perpendicular relief bands having figures of "Judit, ano 1572," "De Gerecheit" and "Lucretia in Romerin," in the centre; above them, "God, the Father," "The Trinity" and "The Saviour," and below them the coat-of-arms of Cleve, of Cologne. There are three moulded bands at the neck and base. Has a plain silver cover with conical top. Stoneware: Cologne. Style of end of Sixteenth Century.

Height, 11¼ *inches.*

1863—German White Stoneware Flagon

Mounted in silver. Tall pear-shape, of reticulated pattern. The repoussé silver mounting comprises a cover, with bands of lion heads in panels alternating with fruit motives; flowering twigs and birds in high relief, and a mermaid as thumb-piece. The base has a similar decoration to the cover. Stoneware: Siegburg, second half Sixteenth Century. Silver: Style of the late Sixteenth Century.

Height, 12½ *inches.*

1864—Red Earthenware Flagon-tankard

Mottled brown glaze mounted in silver. Cylindrical body with four relief coats-of-arms (three with the date 1652). The mounting consists of a cover with a repoussé, chased and engraved ornamenta-

tion of fruit motives and cartouches and a fluted finial; a band which runs down the handle and ends in a large acanthus leaf at the lower joint; a shell as thumb-piece, and bands of engraved arabesques at the lip and a band of rosettes around lip and base. Stoneware: Maker's mark: A sun. Silver: London hall mark. Date letter 1660.

Height, 14 *inches.*

55 ☆ 1865—German White Stoneware Flagon-tankard Gerald Letts.

Mounted in silver. Tall cylindrical body, divided into three perpendicular panels each having, in the centre, a medallion with a warrior; above it a coat-of-arms of the German Empire, and below it the arms of Cleve; dated 1580; all in rich foliated frames. The mounting comprises a cover with repoussé ornamental band and smooth conical top, a lip band with repoussé inscription, "Quis non amat jus et æquum," and a foliated band on the foot. Stoneware: Siegburg, 1580. Silver: Style of end of Sixteenth Century.

Height, 15 *inches.*

35 ☆ 1866—Small Bohemian Glass Urn F. Baumeister.

Mounted in silver. Ruby-red glass, with intaglio decoration of a landscape and a wild boar. The mounting comprises a domed cover surmounted by a ball finial, and inscribed "Anno Domini 1687." A spout in the form of a dolphin; and a circular foot with a gadrooned band. Silver: Style of late Seventeenth Century.

Height, 8½ *inches.*

70 ☆ 1867—Pair Bohemian Glass Standing Cups E. F. Bonaventure

Mounted in silver. The goblet-shaped bowl is of plain ruby-red glass. Deep beaker-shape body. The mounting comprises a cover with an amorino standing on a dolphin as a finial; a baluster stem having a pear-shaped knop with three appliqué masks, and a double domed foot slightly engraved. Silver: Style of second half of Seventeenth Century.

Height, 11¼ *inches.*

110 ☆ 1868—Pair Bohemian Glass Flasks F. Haviland.

Mounted in repoussé silver. Ruby-red pear-shaped body. The mounting comprises a stopper surmounted by a ring; two satyr masks on the body, joined by narrow bands to two lion-mask rudimentary handles and to the foot, and an oval domed foot. Under the foot the inscription: "Racconciare, 1720." Silver: Style of early Eighteenth Century.

Height, 14 *inches.*

1869—Covered Vase

Engraved gourd, mounted in silver. The mounting comprises a cover with a foliated border in relief and the figure of a boy as finial; an oval foot set upon a square pedestal with four ball feet, and four hinged vertical bands joining the lip to the foot.

Height, 7 inches.

1870—Cocoanut Cup

Mounted in silver gilt. The mounting comprises a cover with a chased band of arabesques on a matted ground, and a male figurine as finial; an engraved crest and initials M. H., and band borders and foot ornamented in repoussé and chased with medallion head and cartouches. The shell is held by three hinged vertical bands adorned with cherubim heads and joined at the neck to a band chased with ovolo and strapwork. Silver: German, second half of Sixteenth Century.

Height, 8 inches.

1871—Pair Boxwood Tankards

Mounted in silver. The mounting comprises a cover with an engraved coat-of-arms within a repoussé and chased band of lion masks in cartouches, alternating with fruit motives; two bands of engraved arabesques on the body and a band of ornaments on the lip; a scrolled handle with a caryatid on the back, and on the base ornamentation similar to that of the cover. The thumb-piece is engraved "R. C., 1627." Silver: Style of early Seventeenth Century.

Height, 5¾ inches.

1872—Gourd Flask Mounted in Silver

The mounting on the neck consists of a band of chased fruit motives and two female masks with rings which are joined to smaller rings on the base by a chain. The foot has a repoussé and chased band of fruit motives and rosettes below a fluted band. Silver: Maker's mark: W. S. Style of first half of Seventeenth Century.

Height, 10⅛ inches.

1873—Standing Cup with Cover

Buffalo horn mounted in silver. Cylindrical tapering body with a circular foot and octagonal cover. The mounting consists of a cover with eight vertical bands, and a finial in shape of a bracketed pedestal surmounted by the figure of a warrior; three vertical bands with female masks on the body; a vase-shape stem, and an ornamentation of chased strapwork and fruit motives on the foot. Silver: Style of the Seventeenth Century.

Height, 12¼ inches.

1874—Goblet-shape Cup

Buffalo horn, mounted and lined in silver gilt. Beaker-shape bowl. The mounting comprises a stem with pear-shape knop flanked by two scrolled brackets, and a foot with repoussé and chased festoons, garlands and conventionalized plants on a matted ground. Silver: Seventeenth Century.

Height, 8½ inches.

1875—Two-handled Leather Cup

Mounted in silver. Cylindrical body with flat S-shape handles. The mounting consists of a plain lip band engraved: "Nullus est locus domestica sede jucundior, MDCLXXIII." On the body is an applied coat-of-arms. Silver: Style of late Seventeenth Century.

Height, 5¾ inches.

1876—Leather Field Flask

Mounted in silver. Cylindrical body with flat S-shape handles. The mounting consists of a plain lip band design. Silver: Style of Seventeenth Century.

Height, 7¼ inches.

1877—Black Leather Mug

Mounted in silver. Cylindrical body with S-shape handle. The mounting consists of a wide lip-band with scallop cresting, engraved "Aug'st 1st, 1645." On the body is an applied medallion engraved with a monogram. Silver: Maker's mark: J. S. English, style of Seventeenth Century.

Height, 7 inches.

1878—Black Leather Tankard

Mounted in silver. Tall cylindrical shape. The mounting consists of an engraved band of strapwork, masks and foliage on the lip; a repoussé foot; and a curved handle. Inscribed underneath the foot is "William Bell, 1679." Silver: Maker's mark: I. M. English, style of late Seventeenth Century.

Height, 8½ inches.

1879—Standing Cup with Cover

Black horn, mounted in silver. Cylindrical tapering body. The mounting consists of a high incurved cover with a high turned finial; three hinged vertical bands on the body; a band of repoussé and chased lion

masks alternating with fruit motives in cartouches on the lip; a tall baluster stem with pear-shape knop; and a circular splayed dome foot. Silver: English, style of beginning of Seventeenth Century.

Height, 15½ inches.

1880—Serpentine Tankard

Mounted in silver. Cylindrical body spreading towards the base. The mounting comprises a flat cover with an engraved monogram "A. M. E." and a knop finial; plain moulded bands on the body, lip and base, and an S-shaped handle. On the lip is engraved: "If that mysfortune fall to the, Then hyde yt close in Thrall, Lest that thy Foes rejoyce to see, What happe is the befall," and underneath the rim of the foot is the date 1619, and unrecognized marks.

Height, 6⅛ inches.

1881—Stone Pitcher

Elaborately mounted in silver gilt. Large pear-shape body. The mounting comprises a high domed cover, a mid-band and dome foot, all ornamented with repoussé and chased mythological female figures and cupids in shaped panels, and masks; an S-shaped handle with engraved female figures in a scroll and rocaille frame, and a female figure as a thumb-piece. Silver: Maker's mark: S. R. English. Seventeenth Century.

Height, 10½ inches.

1882—Boxwood Wine Cooler

Mounted and lined in silver. Drum-shaped body, rounded and moulded at the base. The mounting consists of a lip-band with repoussé and chased lion heads, rosettes and fruit motives; two scrolled ring handles dropping from lion-mouths; two royal coats-of-arms on the body; and an engraved ovolo band on the foot. Silver: Maker's mark: Kerr & Demster (Cripps, p. 150) and other makers' marks: J. R. G. G. (Gurney & Co., London, ent. 1739, Cripps, p. 403. Perhaps the repairer's mark?). Hall mark of Edinburgh. Date letter 1738.

Height, 7½ inches.

1883—Large Beechwood Bowl with Cover

Elaborately mounted and lined with silver. The mounting comprises a low domed cover, a broad lip-band and a splayed hexagonal foot with repoussé, chased and engraved lion masks in strapwork frames, alternating with fruit motives. The cover has a crown-and-cross finial

set upon a high pedestal. Two engraved coats-of-arms are applied to the body, and the handles are formed of lion masks and loose rings. Silver: English, beginning of Seventeenth Century.

Height, 13 *inches.*

1884—Large Drinking Horn

Buffalo horn elaborately mounted in silver and standing on three bird-claw feet. Mounting: A low domed cover, a lip-band and two body bands; all ornamented in repoussé with lion masks and fruit motives and engraved acanthus. The cover has a bird finial and an engraved coat-of-arms and the point of the horn is sheathed with a serpent's head. Silver: Maker's mark: W. T. London hall mark. English, style of Seventeenth Century.

Height, 16⅞ *inches; length,* 15 *inches.*

1885—Elaborate Presentation Bowl

Said to be a gift from Charles I to the Duke of Buckingham. Beech-wood, with massive silver mountings. Drum-shaped body, with flat cover and flat circular foot. The elaborate silver mounting consists of three bands on the cover, one with shells, one with a floriated and one with an acanthus pattern, and a crown finial; a wide band on the body with sea nymphs, merbabies, dolphins and fishes above three bands similar to those on the cover; and an acanthus band on the edge of the foot. On the inside of the cover is a chased silver plate with Charles the First on the throne and the inscription: "Carolus Dei Gratia Angliæ, Scotiæ, Franciæ, Hiberniæ, Rex, fidei defensore." Underneath the foot in the centre is the following inscription: "Fear God. Honor the King. To Buckingham." This is surrounded by an inscription: "Charles I, King of England, Scotland, France and Ireland. Anno 1627." Silver: Maker's mark: I. T. (Cripps, 383, Monogramist I. T. London, 1641).

Height, 15½ *inches; diameter of mouth,* 8½ *inches; diameter of base,* 9 *inches*

1886—Pair Large Presentation Bowls with Covers

Stoneware, covered with a dark brown salt glaze with granulated surface like the skin of an orange, elaborately mounted and lined with silver. The cylindrical body tapers towards the bottom. The mounting comprises a double-domed cover with repoussé, chased and engraved strapwork, lion masks and fruit motives on a matted ground, and a large fluted acorn-shaped finial. Ornamentation of lip and base is similar to that of the cover. On the ring of each cover is the inscription: "Ye Gifte of Nicholas Woodroffe, Sonne to David Woodroffe of

ye Parish Vicombe Devonshire in ye yeere 1579" and an engraved coat-of-arms; under the foot of each bowl is a large engraved coat-of-arms and the motto: "God be our Friend." Silver: Maker's mark: t. London hall mark. Date letter 1576.

Height, 12¾ inches.

GERMAN STONEWARE

1887—Old German Earthenware Mug

With pewter hinged cover. Brown glazed cylindrical body with a curved handle. On the body is a mid-band of notched pattern; above and below a frieze of palmettes in relief; the handle is adorned with a lion mask. Seventeenth Century.

Height, 4½ inches.

1888—Old German Mug

Cylindrical wood body, set in pewter pierced with foliated scrolls and having a central cartouche. The lip and base are moulded. The low domed cover has a spiral band and is inscribed on the inside with "A. H.," a hare and "90." German, 1691.

Height, 7¼ inches.

1889—Seventeenth Century German Stoneware Jug

Brown glazed, with pewter hinged cover. On the body is a large relief frieze with half length figures of the German Electors holding coats-of-arms, standing under arches, the pilasters of which bear their initials. On the neck is a relief frieze with masks, scrolls and floral designs. The shoulders and surbase have an incised foliated ornamentation. Raren (Rhineland), Mennicken workshop, date letter 1603.

Height, 9¾ inches.

1890—Old White Stoneware Ewer

With pewter hinged cover. Oviform body. Cylindrical fluted neck with relief masks; curved handle and long slightly curved spout with a grotesque mask at the joint and an S-shaped scrolled bridge. On the body is a large mid-band in relief with dancing peasants, after H. S. Beham, with the inscription, twice: "*Deiz Monat sein gethan Wolauf Gred Wir fangen.*" Maker's mark: H. H. (Hans Hilgers). German, Siegburg, end of Sixteenth Century.

Height, 10¼ inches.

1891—German Stoneware Jug

With hinged pewter cover. Brown glazed. On the body is a wide relief frieze with peasants dancing under arches, after H. S. Beham, and the inscription: "*Geret. du; must. daper. blasen. so danssen. die. Buren. als. weren. si. rasen.*" etc., "1598." The neck has horizontal flutings, and the shoulder incised foliated panels. German, Raeren, late Sixteenth Century.

Height, 10 *inches.*

1892—*Grès de Flandre*

Gray body, with blue overglaze decoration. Cylindrical. The surbase and shoulder are fluted, the neck is decorated with a frieze of birds in relief, and the spout with scroll work and masks. German. Eighteenth Century.

Height, 9¼ *inches.*

1893—Eighteenth Century German Stoneware Tankard

Black-glazed pear-shape body. Decoration in red, white and blue enamels. In the centre of the body is a round medallion with an Apostle in relief; above and below are bands with foliated ornaments alternating with rosettes. The remaining space has vertical spiral bands and is filled with a notched pattern. Has pewter lid inscribed: "G. N. 1755." Kreussen (Franken, Bavaria).

Height, 10½ *inches.*

1894—Bellarmine White Stoneware Jug

Mounted in repoussé silver. Pear-shape. The lower part of the body is fluted, the upper part studded with incised rosettes and has pointed oval medallions filled with a notched pattern; under the spout is a relief mask of a graybeard. German. Early Seventeenth Century. Siegburg. Silver: English. Seventeenth Century.

Height, 11½ *inches.*

1895—Seventeenth Century German White Stoneware Tankard

Cylindrical body, with pewter hinged lid and foot, and curved handle. With incised fan-shaped ornaments, flutings and raised foliated vertical bands gilded, having a fruit motive at each end. Siegburg.

Height, 10 *inches.*

1896—Sixteenth Century German Gray Stoneware Tankard

With hinged pewter lid. The surbase has spiral flutings and on each side of the body is a large incised foliated ornament glazed in blue, and a manganese-purple ornament on a notched ground. The lid is inscribed: "David Frantze, 1700." Teupitz (Laustiz, Saxony).

Height, 9¾ *inches.*

1897—*Grès de Flandre* Jug

The surbase is fluted and topped with a foliated border, the shoulder has flutings alternating with panels filled with a notched pattern, and the neck is ornamented with a frieze in the style of de Brys, and is inscribed: "Jan Ernst." Has pewter hinged lid. German. Sixteenth Century. Westerwald, date letter 1595.

Height, 11¼ *inches.*

1898—*Grès de Flandre* Bellarmine Jug

German. Seventeenth Century. Gray oviform body, with blue overglaze decoration, and rosettes in relief; on the neck is a "graybeard" mask, also in relief. Westerwald.

Height, 12¼ *inches.*

1899—Seventeenth Century German Stoneware Tankard

Brown-glazed barrel-shape body, with flaring base, decorated with a wide mid-band of square medallions with Christ and two Apostles in scroll frames, and cherubim and hermes between the medallions; an upper band of oblong panels with foliated scrolls and ornamental designs, and a lower band with female masks alternating with strapwork panels framing masks. Has a pewter hinged lid. Saxony.

Height, 13½ *inches.*

1900—Seventeenth Century *Grès de Flandre* Jug

Quadrilateral body, with tall cylindrical neck. Decorated in opaque overglaze blue and on the shoulder and neck with incised leaf scrolls. German.

Height, 14 *inches.*

1901—Pair of Figure-shape Jugs

German, Westerwald stoneware. Seventeenth Century. In the forms of peasant women, their skirts spiral-fluted, their waists with incised spiral patterns.

Height, 14 *inches.*

1902—French Enamelled Faïence Oval Dish

Attributed to Bernard Palissy. In the centre the Baptism of Christ in high relief and enamelled in yellow, blue, green and purple. The deep rim is of fluted leaf pattern in opaque blue and white, the undersurface coated with a lustrous glaze of mottled red, blue and white.

Length, 11⅜ *inches; width,* 9⅜ *inches.*

1903—Palissy Oval Dish

In the deep centre, in high relief, Henri IV of France, seated, with his family standing around him; on the flat rim acanthus and floral scrolls in relief; the embellishment being in green, brown and blue enamels on a white ground. This plaque has been attributed to Bernard Palissy. Second half of Sixteenth Century.

Length, 16⅞ inches; width, 14 inches.

ITALIAN MAJOLICA

1904—Italian Majolica Cup and Saucer

Painted largely in blue, brown and yellow, the cup with a scene showing two amorini playing with a dog, and the saucer with a pastoral scene. Underneath the saucer a red seal, reading: "No. 57. Control Siegel," surrounding a Prussian eagle. Castelli. About 1700.

1905—Castelli Birth Plate (Descho da Parto)

Early Eighteenth Century Italian majolica painted in blue, yellow and brown with the representation of a birth scene; on the rim an amorino, flowers and masks.

Diameter, 7 inches.

1906—Urbino Majolica Dish

Sixteenth Century Italian, with raised centre, fluted sides and scalloped rim. Polychrome painting of a man and a woman seated on a rock; landscape background. The underside is covered with an ivory-white glaze and decorated with leaf scrolls in blue. In a black wood frame.

1907—Italian Seventeenth Century Majolica Dish

Raised centre, scalloped rim and low foot. In the centre, painted in yellowish-brown on a white ground, is an angel carrying a sphere surmounted by a cross, against a landscape background; on the rim is a decoration of arabesques, fruit motives and birds.

Diameter, 9½ inches.

1908—Urbino Majolica Plate

Italian, Sixteenth Century, with deepened centre. Painted in brown, yellow, green, flesh-color and black, with a rocky landscape where warriors are seizing a bearded man. Black wood frame. Urbino. Second half of Sixteenth Century.

1909—Set of Three Castelli Majolica Plates

Italian, Eighteenth Century. Have deepened centres and are decorated with figures of peasants and landscapes which are surrounded by a wide border of floral serolls, all painted in yellow, blue and green on an ivory-white ground. In black wood frames. Beginning of Eighteenth Century.

Diameter, 8⅞ inches.

1910—Urbino Dish

Italian, Sixteenth Century. Circular, deep, on a low foot. Decorated with a "Triumph of Baechus," in which blue, green and brown predominate; nymphs and fauns bringing vessels and fruit baskets to Bacchus seated on a throne, near which lies a big cask. In the background is a seascape, and above is a cartouche with a coat-of-arms and "C. M." On the underside, figures of sea nymphs and sea gods on a ground of wave pattern.

Diameter, 9 inches.

1911—Faïenza Dish

Italian, Eighteenth Century. Circular, deep shape, of fluted design on a low foot. On the domed centre is painted the Holy Virgin standing with the Child in her arms; on the rim are floral serolls, fruits and birds in blue and yellow on a white ground.

1912—Castelli Oblong Plaque

Italian, Eighteenth Century. Decorated after the original painting entitled "Mars and Venus," by Annibale Carracci. On the back is an inscription to Mr. Samuel B. Fales from Camille Piton.

Height, 6¾ inches; length, 9 inches.

1913—Italian Seventeenth Century Plaque

Circular shape, decorated with a half-length figure of a nude woman draping herself in a blue cloak; on the left, a large tree against a background where a castle shows. In black wooden frame. From the Diamond collection, June 4th, 1887. Catalogue No. 548.

Diameter, 8¾ inches.

1914—Castelli Plate

Seventeenth Century Italian majolica. Circular shape. Decorated in fine tones of yellow, blue, green and purple with a representation of the Holy Family, with little John kissing the foot of the infant Jesus. Inscription on the lower edge painted in black: "Joanes Grua, fecit." In black wood frame. About 1700. From the Diamond collection, June 4th, 1887. Catalogue No. 548.

Diameter, 9¾ inches.

1915—Faïenza Tazza

Italian, Sixteenth Century. Flat circular shape, on tall foot. Painted in light blue, yellow, grayish-green and brownish-black, with the Apostle Peter baptizing a young woman who is kneeling before him; in the background are numerous spectators and a temple portico with vaulted ceiling. In carved and gilt wood frame. Second half of Sixteenth Century. From S. L. M. Barlow collection. Catalogue No. 79.

Diameter, 11 *inches.*

1916—Seventeenth Century Italian Majolica Jar

Oviform, with a short cylindrical neck. On the body, painted in yellow, purple, green and blue, is a large mid-band with trophies of war, dragon motives, and an oval medallion showing a saint in a reclining posture; around the foot is an acanthus border, and on the neck a border of conventional flowers.

Height, 13¼ *inches.*

1917—Seventeenth Century Italian Majolica Jar

Oviform, with short neck and spreading base. On the body is a medallion showing a kneeling saint, a large coat-of-arms with a crown, a banner, and the date "1635," and on the neck and base are foliated scrolls, all painted in yellowish-brown, blue and green. Castel Duranti. Early Seventeenth Century.

Height, 13¼ *inches.*

1918—Majolica Gallipot

Large oviform body, with two branch-like handles ending in coils which are connected with two large grotesque masks in relief on the body. In a large round medallion on the body is a sunburst, with "I. H. S." in yellow on a blue ground, and below, the inscription "M. Ros. Sol" The remaining space is filled with foliated scrolls, leaves and fruits, in dark blue upon a light blue ground. Underneath is an engraved mark. Italian, Venice. Second half of Sixteenth Century.

Height, 13½ *inches.*

PERSIAN AND ASIA MINOR POTTERY

1919—Pair of Anatolian Pots with Covers

Coated with a vitreous ivory-white glaze and decorated with conventional flowers painted in yellow, blue and red enamels. On one carved stand. Eighteenth Century.

Height, 5⅞ *inches.*

1920—Damascus Tankard

Cylindrical body and angular handle. Coated with an ivory-white glaze and decorated with tulips and leafage in opaque blue, green and red enamel colors; lip and base with black scroll borders. Beginning of Seventeenth Century.

Height, 6⅝ inches.

1921—Persian Bowl

Coated with a soft ivory-white glaze and decorated with sprays of carnations and tulips painted in blue, green, yellow, purple and brilliant red enamels. Eighteenth Century.

Height, 4⅛ inches; diameter, 7 inches.

1922—Damascus Jug

Bulging body, with tall cylindrical neck and curved handle. Decorated with a conventional floral design in purple-red, white and turquoise-blue on a dark opaque blue ground. Sixteenth to Seventeenth Centuries.

Height, 7¾ inches.

1923—Rhodian Jug

Coated with an ivory-white glaze and decorated with carnations and leafage painted in blue, green and red, and outlined in black. Seventeenth Century.

Height, 8½ inches.

1924—Ancient Persian Wine Jug

Bulged body. It is coated with a light celadon glaze and decorated in opaque underglaze blue with birds, flowers and a gadroon border showing Chinese influences. Seventeenth Century.

Height, 8⅞ inches.

1925—Damascus Plate

Deep form. Coated with an ivory-white glaze and decorated in the centre with conventional carnation and leaf scrolls painted in underglaze blue, and a border of scroll pattern of similar color. Seventeenth Century.

Diameter, 11¼ inches.

1926—Rhodian Plate

Deep form, with scalloped edge. Decorated in brilliant green, red and underglaze blue with carnations and grasses, the border of scroll patterns being pencilled in black. Seventeenth Century.

Diameter, 11¼ inches.

130 a Brooklyn Museum

1927—Rhodian Plate

Deep form. Decorated in the centre with palmettes and conventional flowers in blue, green and red, on an ivory-white ground. Border of diaper pattern in opaque blue and green. Seventeenth Century.

Diameter, 12 *inches.*

160 a Mr. Tabbagh

1928—Rhodian Plate

Decorated with conventionalized tulips and carnations in blue, green and red, with outlines in black, on a soft ivory-white ground. There is a narrow border of white flowers with red centres on an opaque blue ground. Seventeenth Century.

Diameter, 11 *inches.*

60 a Brooklyn Museum

1929—Large Persian Plate

Deep form. Decorated in opaque underglaze blue on a white ground with a central medallion containing fabulous monsters and floriated scrolls, framed by two borders of floral and medallion design, showing Chinese influence. Eighteenth Century.

Diameter, 16 *inches.*

90 a A. Haviland

1930—Ancient Persian Jar

Oviform; with metal collar. Decorated in underglaze blue with ornaments forming five medallions containing floral motives, on the body, and a gadrooned and floriated border on the shoulder and base; crackled ground. The ornamentation shows Chinese influence. Seventeenth Century.

Height, 11½ *inches; diameter,* 8 *inches.*

110 a " "

1931—Hispano-Moresque Plate

Bulging centre, buff ground. Copper lustre. Band of Gothic letters painted in relief. In the centre, running rabbits; around them a border with an inscription in Gothic characters; on the rim, painted in relief, leaves and branches. Wooden frame. Hispano-Moresque. Sixteenth Century.

Diameter without frame, 10½ *inches.*

5 a G. C. Pier

1932—Korean Teabowl (Chawan)

With Mishima decoration. The pattern carved in the paste and filled in with white glaze. Mended with gold lacquer. It has its *chirimen* bag. Sixteenth Century.

Diameter, 5 *inches.*

1933

1933—Japanese Teabowl (Chawan)

Old earthenware, coated with a rice-colored glaze, which is marked with a bold crackle; with its *chirimen* bag. Seventeenth Century.

Diameter, 6½ inches.

1934—Ye-karetsu Teabowl (Chawan)

Coated with a mottled ivory-yellow glaze and decorated with a pine-tree design in dark brown. Japanese. Eighteenth Century.

Height, 3½ inches.

1935—Pair of Ritzuo Okimonos

A. Montjubosatsu seated upon a mythological lion.

B. Fugenbosatsu seated upon a sacred elephant.

Modelled in red pottery and coated with lacquer and gilding to resemble Sentoku bronze. Signed by Ritzuo. Have carved stands. About 1800.

Height, 8¾ inches; length, 9¾ inches.

1936—Old Satsuma Statue

The Indian type of the Goddess of Mercy, beautifully modelled. The robe and drapery richly decorated with peony sprays, phœnixes and brocade designs in red and blue enamels and gilding.

Height, 19½ inches.

1937—Powder-blue Jar

Globular shape. Hard paste of the K'ang-hsi period (1662-1722). Invested with a monochrome glaze of powder-blue of even quality. Mountings and cover of chiseled and gilt ormolu of the Louis Seize period.

Height, 12 inches.

MISCELLANEOUS SILVER AND PLATED OBJECTS

1938—Three Small Pieces of Silver

Consisting of two salt spoons with gilt bowls and a repoussé tea caddy spoon.

1939—Eleven After-dinner Coffee Spoons

French silver.

1940—Eight Assorted Spoons
Old silver, various marks.

1941—Silver Fork and Spoon
Gilt Olympian pattern. Tiffany & Company.

1942—Three Silver Spoons
With gilt bowls, two with enamelled ornamentation, various marks and dates.

1943—Six Rat-tail Spoons
Old English silver, with leaf scroll handles.

1944—Two Silver Gilt Nut Crackers
King's pattern. *Mark:* Harwood. Initial I.

1945—Snuffers and Tray
Old Sheffield plate. Border of rocailles and flowers.

1946—Hand Candlestick
Old Sheffield plate. Rich rocaille border, engraved crown and initials A. M. S.

1947—Two Indian Idols
Repoussé copper. Silver plated.

Respective height, 5½ and 4½ inches.

1948—Desk Lamp
Silver plated. Floral sprays in relief and framed with rocaille borders. *Mark:* Déposé. P. E. G.

1949—French Silver Covered Bowl and Plate
With cornucopia scroll handles, appliqué ornaments and perforated base. Cover surmounted by a butterfly. The plate rimmed with a border of acanthus. *Mark:* Has morocco case.

M. Jones

22 50 1950—Set of Three Porringers

Copper, lined with silver. *Mark:* Tiffany & Company.

F Baumeister

20 00 1951—French Silver Gilt Teapot

Ornamented with repoussé spiral bands of rocailles; made by Michelsen for the Exposition in Paris, 1900.

A. Haviland

45 00 1952—Set of Dinner, Dessert and Fruit Knives

With mother of pearl handles and repoussé silver mounts, by Touron, Paris. Consisting of 18 table knives, 18 dessert knives, 18 fruit knives. In morocco case.

Gerald Getts

50 00 1953—English Silver Gilt Flask

Canteen shape. *Marks:* Engraved crown and initials D. S. In original shagreen case.

F. Baumeister

15 00 1954—Covered Bowl

Oviform, on tripod. Repoussé ornamentation of angels, vestal lamps, the inscription Perenn, and border of laurel. The cover has an ornamentation representing "The Vintage."

Height, 7¾ inches; diameter, 6¾ inches.

40 00 1955—Standing Cup " "

Repoussé silver gilt.

W S. Edwards

85 00 1956—Silver Vase

Graceful oviform, divided into eight lobes, with a chased diaper pattern around the neck and a repoussé border encircling the foot. Mounted on a loaded wood base.

Mrs R. H. Williams

22 50 1957—Silver Plated Inkstand

Square shape, on ball feet. Drawer in base. Old English.

F. Baumeister

50 00 1958—Silver Inkstand

Oblong. On rocaille scroll feet. Repoussé and chased ornamentation with diaper patterns, gadroon borders and other designs. Furnished with inkwell, sand receptacle and bell.

1959—Table Lamp

Old English silver plate, with a standard on four rocaille feet, and ornamented with leaf and floral patterns in high relief. Engraved coat-of-arms.

1960—Old English Plated Tall Lamp

On triangular base, with rocaille feet. The shaft of lily pattern, with relief ornaments.

Height, 27 inches.

1961—Pair Table Lamps

Old Sheffield plate, on triangle bases supporting three partly draped female figures, who uphold the framework of basket design in which are fitted cut glass lamps.

1962—Old Sheffield Plated Epergne

Elaborate base, supporting three partly draped figures, which uphold a frame for a cut glass dish. Three branches of leaf scroll design also supporting cut glass dishes. Arranged to be converted into a large lamp and matching the preceding, No. 1961.

COLLECTION OF OLD BRONZE HAND BELLS

1963—Two Small Bronze Hand Bells

A. Gilt surface, with festoons, flowers and grapevines in relief on a punched ground. Handle in shape of a cock.

B. Ribbons and rosettes, gadroons and palmettes in relief. Handle in shape of a pierced trefoil rosette. French, middle of Nineteenth Century.

1964—Italian Sixteenth Century Cast Bronze Bell

Decoration in relief of a band of masks with arabesques and festoons; on one side a monkey playing the violin and the inscription: "S. Pedro"; on the other side an eagle and the inscription: "Apostol Consagoyada." On the top are four cherubim heads, and on the rim is inscribed: "ME fecit. Johannes a Fine Ao 1555."

Height, 5⅛ inches.

1965—Two Eighteenth Century Bronze Bells

A. Peasant woman wearing a cap and holding a field plant in her right hand. Shows traces of enamel.

B. Woman in fancy costume.

Height, 4 inches.

1966—Eighteenth Century Bronze Bell " " "

In the shape of a lady with an elaborate coiffure and hoop skirt.

Height, 4⅛ inches.

1967—Eighteenth Century Bronze Bell " " "

In the shape of a lady wearing a hat and carrying flowers in her hand.

Height, 4¼ inches.

1968—Gilt Bronze Bell

Decoration of engraved arabesques on a matted ground with four oval panels bearing female figures in high relief; handle, a kneeling figure of Hebe. Modern French reproduction of an original of the second half of the Sixteenth Century.

Height, 4⅞ inches.

1969—Eighteenth Century Bronze Bell

Court jester, with an engraved inscription in Gothic letters.

Height, 3⅞ inches.

1970—Eighteenth Century Bronze Bell

In the form of a Chinese woman, the upper part of the body being of pewter.

Height, 4⅛ inches.

1971—French Sixteenth Century Bronze Bell

On one side is Orpheus charming the wild animals with a violin, on the other a coat-of-arms with a helmet, and above them a band of cherubim heads connected by a ribbon festoon, all in relief. On the top is an acanthus wreath band, and on the rim the inscription: "Son Mot Tenir, Ao DNI 1552." Handle of three amorini.

1972—Two Eighteenth Century Bronze Bells

A. Court lady holding a fan.

B. Woman with arms akimbo.

Height, 4⅝ inches.

1973—Two Eighteenth Century Bronze Bells

Court ladies holding fans.

Height, 5¼ inches.

1974—English Seventeenth Century Bronze Bell

On lower part of body, lambrequins in relief; on the upper part acanthus; on the handle two cocks in openwork.

Height, 4½ inches.

1975—Eighteenth Century French Bronze Bell

Lady with an elaborate coiffure and wearing a hoop-skirt, decorated with festoons of flowers in relief.

Height, 4¾ inches.

1976—Two Eighteenth Century Bronze Bells

Female figures with pointed hats.

Height, 4 inches.

1977—Eighteenth Century Bronze Bell

An old lady leaning on a stick carries a little dog in her arm; movable head.

Height, 4¾ inches.

1978—French Eighteenth Century Bronze Bell

Decorated with grapevines and rocailles in high relief on a punched ground and three oval panels containing animals and cupids. Handle in shape of a monkey playing the violin.

Height, 4½ inches.

1979—Two Bronze Bells

A. Decoration of rocailles in high relief. Pierced handle topped with a shell ornament. *Height, 4¼ inches.*

B. Lady in a hoop-skirt and wearing a hat, with a fan in her hand. French. Eighteenth Century.

Height, 3⅛ inches.

1980—English Seventeenth Century Bronze Bell

Decorated in high relief on a punched ground with scroll work and female masks in panels.

Height, 4⅞ inches.

1981—English Seventeenth Century Bronze Bell

The decoration in high relief consists of a band with masks and scrolls above a wide band with hunting scenes. Handle in shape of a seated fisherwoman.

Height, 5⅜ inches.

1982—French Seventeenth Century Bronze Bell

Decoration in high relief of winged sirens, masks, and garlands of fruit on a scale ground; scrolled border in relief. The head of the handle is in the shape of a kneeling cupid holding a cornucopia.

Height, 5⅞ inches.

1983—Gilt Bronze Bell

Decorated in relief with alternating palmettes and hermes; the upper part has a fish-scale pattern, the lower part an acanthus wreath. Handle in shape of a young bacchanal seated on a sphere.

Height, 5 inches.

1984—French Eighteenth Century Bronze Bell

Decorated in high relief on a punched ground with grapevines, roses and rocailles; two oval panels with cupids and goats. Rocaille handle.

Height, 4½ inches.

1985—English Eighteenth Century Bronze Bell

Decoration of palmettes in relief. The handle is in the shape of an angora cat and kittens. The cat has a movable head.

Height, 3¾ inches.

1986—French Seventeenth Century Bronze Bell

Decorated with nude figures, goats, birds, grotesque masks and acanthus scrolls in relief. Handle in shape of a kneeling nude female figure.

Height, 5 inches.

1987—Dutch Seventeenth Century Bronze Bell

Decorated with laurel festoons in relief; inscribed on the body: "Ghegotan int Jaeb MDCI." On the top is the inscription: "Van Allolt Gode."

Height, 5 inches.

1988—Two Bronze Bells

A. Lady in a riding costume, smoking.

B. Woman wearing a cap and playing a hurdy-gurdy. French, middle of Nineteenth Century.

Height, 4 inches.

1989—Bronze Bell

Decoration in high relief of masks, garlands of fruit and rosettes; handle, a spread eagle. Nineteenth Century.

Height, 5⅞ inches.

1990—Two Bronze Bells

A. Decorated with moulded bands. Handle in the shape of a palm tree.

B. A round Gothic chapel, with a turret as handle.
Both French, middle of Nineteenth Century.

Height, 4 inches.

1991—Gilt Bronze Bell

Decorated with four female masks in high relief below a twisted and beaded band. Scrolled handle. Reproduction of an Italian model of the Seventeenth Century.

Height, 4⅞ inches.

1992—Bronze Bell

Decoration of masks, garlands of fruit and rosettes in high relief. The lower rim is engraved with a scroll border; handle, a seated amorino. Nineteenth Century.

Height, 5½ inches.

1993—Two Bronze Bells

A. In the shape of a servant holding a broom. French, first half of Nineteenth Century.

Height, 3⅞ inches.

B. In the shape of a lady, her dress decorated with appliqué flowers. French, about 1830.

Height, 4⅛ inches.

1994—Bronze Bell

In the form of Napoleon, his arms crossed on his breast. French, first half of Nineteenth Century.

Height, 3⅞ inches.

1995—Bronze Bell

Joan of Arc in armor. French, middle of Nineteenth Century.

Height, 4½ inches.

1996—French Eighteenth Century Bronze Bell

Decoration of four oval engraved panels framed in flowers and rocailles and female masks in relief. Handle with a small seated cupid holding a basket of flowers on top and four lion masks at the base.

Height, 5⅜ inches.

1997—

1997—French Sixteenth Century Bronze Bell

Decoration in relief casting of the *fleur-de-lis*, rosettes and two medallions; one with Mary and the Child, the other with a profile head of Christ.

Height, 5⅛ inches.

1998—Bronze Bell

Decorated with a band of foliated scrolls below a band with the *fleur-de-lis*. Handle in shape of the figure of a saint. French, first half of Nineteenth Century.

Height, 4¾ inches.

1999—Bronze Bell

Decorated with three female masks and three acanthus motives, all in relief. Laurel wreath for handle. French, beginning of Nineteenth Century.

Height, 3⅞ inches.

2000—Bronze Bell

Decorated in relief with rocailles and shells in panels on a matted ground, and gadroons. Rocaille handle topped with a shell ornament and resting on a fruit. French, first half of Nineteenth Century.

Height, 4⅝ inches.

2001—Two English Eighteenth Century Bronze Bells

Necromancers, with movable heads. Around the rim, serpents and the initials M. N. in relief.

Height, 4¾ inches.

2002—Three English Eighteenth Century Bronze Bells

Chinese musicians, enamelled; one with movable head.

Height, 4¾ inches.

2003—Four English Eighteenth Century Bronze Bells

Chinese musicians, all with movable heads.

Height, 4¾ inches.

2004—Two Bronze Bells

A. Decorated with palmettes in relief. The ring handle is also decorated with palmettes. French, middle of Nineteenth Century.

Height, 3¾ inches.

B. Decorated with Chinese ornaments and *Shou* characters in relief. Baluster-shape handle. Chinese, Eighteenth Century.

Height, 4¾ inches.

2005—Bronze Bell

Clown seated, on a barrel-shape base. Inscription: "Pommade de Lion." French, Eighteenth Century.

Height, 4½ inches.

2006—German Seventeenth Century Bronze Bell

Figures of St. George and St. Barbara between rosettes and masks; on the lower rim rosettes alternating with lion masks; all in relief casting. Triangular handle decorated with acanthus leaves.

Height, 4⅞ inches.

2007—Bronze Bell

A lady with one hand at her mouth holds a letter in the other hand. French, first half of Nineteenth Century.

Height, 4⅜ inches.

2008—Gilt Bronze Bell

In the shape of a woman in mediæval costume, wearing a crown. French. Nineteenth Century.

Height, 3½ inches.

2009—Gilt Bronze Bell

Cup-shape. Handle of silvered bronze in form of a boy acrobat standing on his hands on a ball and holding on his feet another ball. End of Nineteenth Century.

Height, 5¼ inches.

2010—Two Eighteenth Century English Silvered Bronze Bells

In the shape of Columbines wearing high conical hats, with costumes partly engraved.

Height, 4⅝ inches.

2011—English Seventeenth Century Silver Bell

Decorated with engraved designs. Tall handle with a knob head.

Height, 4¼ inches.

2012—Repoussé Silver Bell

In the shape of a lady in Elizabethan court costume with engraved leaf scrolls on a scale ground. Maker's mark: Illegible. English. Nineteenth Century.

Height, 4½ inches.

2013—English Eighteenth Century Silver Bell

A female figure in a jester's costume (Folly), holding a mask in her hand. Maker's mark: J. W. Second half of Eighteenth Century.

Height, 3⅝ inches.

2014—English Silver Bell

Decorated with engraved rocailles, rosettes and lozenge patterns. Maker's mark: Indiscernible. Nineteenth Century.

Height, 4⅛ inches.

2015—French Silver Bell

Decorated with a finely chased lozenge pattern and a foliated band. Handle, a dancing girl with cymbals. Engraved inscription on inner rim: John King, Jr. Paris, standard mark since 1838.

Height, 4⅝ inches.

2016—Thibetan Seventeenth Century Bronze Bell

Decorated with moulded bands. The handle is in the form of a religious symbol.

Height, 6 inches.

2017—Silver Bell

Decorated with three bands of engraved leaf and floral scrolls. Handle in shape of two mythological lions. English, Nineteenth Century.

Height, 3½ inches.

2018—Russian Silver Bell

Decorated with spiral flutings. Handle in form of a seated Oriental figure with a bird. Nineteenth Century.

Height, 3¾ inches.

2019—French Silver Gilt Bell

Decorated with three chased laurel bands. Paris, standard mark since 1838. First half of Nineteenth Century.

Height, 3⅞ inches.

2020—Bronze Bell

Decorated in relief with two bands, the lower one with griffins holding shields, the upper one with skulls of animals between laurel festoons and rosettes; an acanthus band on the rim. Handle, nude female figure. Italian. Sixteenth Century.

Height, 7¾ inches.

2021—Italian Bronze Bell

Mid-band of grapevines, between two acanthus bands, all in relief. Handle decorated with acanthus. Sixteenth Century (?).

Height, 5⅝ inches.

2022—English Eighteenth Century Silver Bell

Decorated with spiral flutings, three appliqué flower sprays and a pierced ovolo border. Handle with poppy blossoms on the top.

Height, 5½ inches.

2023—Silver Gilt Bell

Decorated with a frieze of dancing cupids in relief on a matted ground, and a border of flower festoons and acanthus. Handle in the shape of an amorino. Reproduction of an Italian bronze bell of the first half of the Sixteenth Century. London hall mark: 88.

Height, 6¼ inches.

2024—English Seventeenth Century Silver Gilt Bell

The decoration in high relief consists of a band of masks and scrolls above a wide band depicting a stag hunt, and an engraved scroll border on the rim. Handle, a young bacchanal.

Height, 5½ inches.

2025—Bronze Bell

In relief around the body is the Last Judgment, with Gothic architecture in the background. Pierced handle with a swan at the top. French, Nineteenth Century.

Height, 6⅜ inches.

2026—English Silver Bell

Decorated with a frieze of dancing cupids, cartouches, female masks and garlands of flowers and fruit in relief. Handle with a chased laurel border on the head. London hall mark: 1900.

Height, 5 inches.

2027—German Seventeenth Century Bronze Bell

Decoration of huntsmen on horseback, and two falconers. On the rim is the inscription: "Herboldus Thombergius, Ao 1607."

Height, 5⅜ inches.

2028—English Silver Bell

A lady in Renaissance costume. First half of the Nineteenth Century.

Height, 9⅛ inches.

2029—Caulonia didrachm, incuse reverse type. Also Macedonia tetradrachm under the Romans; head of Artemis on shield. Good; 2 pieces.

2030—Velia and Neapolis didrachms; grasshopper above lion; Victory flying over the Minotaur; facing both right and left; very good; 3 pieces.

2031—Tarentum didrachm; the Dioscurii riding left. Reverse, Taras riding a dolphin holds a Victory and shield; fine.

2032—Metapontum didrachm. Female profile right. Reverse, large ear of wheat; plow in field; fine.

2033—Ægina didrachm; land tortoise. Reverse, five compartment incuse; very good.

2034—Dyrrhachium didrachm. Cow nursing her calf. Reverse, the plan of the gardens of Alcinous; very good.

2035—Elis drachm, Erythræ hemidrachm, Sinope obolus, and Roman Consular denarius of Poblicia; fine lot; 4 pieces.

2036—Syracuse decadrachm; head of Persephone to left between four dolphins. Reverse, Victory flying over a quadriga. A fine example of this noble coin; rare.

2037—Syracuse gold hecta; head of Hercules in lion-skin headdress to left. Reverse, small female head in sunken disc in quadripartite incuse; fine, scarce.

2038—Rome gold solidus of Tetricus I. Fine portrait. Reverse, Emperor facing left holding an olive branch. Counterfeit by Becker.

2039—Honorius gold solidus. Draped bust with pearl headdress. Reverse, Emperor with foot on a captive, holds a labarum and a Victory. Struck at Constantinople; very fine.

A Haviland.

2040—Anastasius gold solidus. Full-faced bust in helmet and decorated armor, with a javelin held over the shoulder. Reverse, a Victory walking left holds a large cross. Constantinople mint; very fine.

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2041—Pope Pius VII silver crown, 1800. Also one of Lucca, 1747, showing St. Martin on a horse dividing his cloak with a beggar. Very good; 2 pieces.

MEDALS RELATING TO THE GUTENBERG INVENTION OF PRINTING FROM MOVABLE TYPE

(*Sizes quoted are in sixteenths of an inch—American Scale*)

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2042—Johann Gaensefleisch, commonly styled Gutenberg; a collection of medals, 12 of which bear the finest portraits, some depicting his statues; 3 illustrating his press. The most beautiful are those struck for Mr. Hoe, which bear the fur draped portraits and full-length statuesque figure, and the old press, with reverse showing the Hoe octuple press of 1900, with capacity of 192,000 four page newspapers per hour. (Also, the original lead die proofs of this medal.) A scarce and interesting series of 16 pieces. Silver (11); bronze (4); lead (1); size 20 to 45; all different.

A. Falkenberg.

2043—Large convex medallion with profiles jugata of Gutenberg, Fust and Schoeffer; bronze, cast and chased by Caqué; size 96 (6 inches).

A. Haviland.

2044—Medals relating to the Haerlem invention of printing by Lawrence Coster (7 silver and 3 bronze). Also medals of Gutenberg, Frobenius, Franklin, Bodonius, Didot, etc., all relating to typography, which together with those preceding make possibly the finest medallic collection in America on this subject. 10 silver, 10 bronze (1 duplicate); sizes 20 to 44; 20 pieces.

OTHER MEDALS

H. D. Thompson

2045—Poultry yard and horticultural landscape and betrothal medals; by Rivet and Roty; 2 bronze, 1 silver; sizes 32 and 26; 3 pieces.

2046—Bronze tablets illustrating grape culture, die cutting, and Christofle's silverware establishment and the foundation of the School of Oriental Languages. Bronze, 2 silvered; sizes 24x43 to 37x60; 4 pieces.

2047—*Société des Amis des Livres* bust of Paillet, President 1880-1901; and one of the Duc d'Aumale, honorary president 1881-'97; the latter oblong; both from special tablet dies inscribed Robert Hoe; therefore unique. Silver: sizes 36 and 37x39; 2 pieces.

2048—French Academy of Sciences, for the Passage of Venus before the Sun, 1874, and the Mission to Cape Horn, 1882. Also Science measuring the Earth; copper, silvered; sizes 42, 31; 3 pieces.

2049—French National Sharpshooters' medals, by DuBois and Roty; silver; sizes 32 and 36; 2 pieces.

2050—President Carnot's death and funeral 1894; beautifully executed tablet in silver, by Roty; size 36x50.

2051—Coudray's Music medal in silver (size 42). Also Lauer's Dog Show medal for Coethen-Anhalt; copper-silvered, size 30; 2 pieces.

2052—Hans Holbein (silver); Thierry Martens; Girardin; Firmin Didot; Balbi; and Vienna Artists' Ball (silver) medals; 2 silver, 4 bronze; sizes 28 to 34.

2053—Scharff's beautiful Göethe medal. Also Wagner medal with Christ raising the dead girl. Silver; sizes 44 and 24; 2 pieces.

2054—Erasmus tablet by Hans Frei; half-length figure; cast bronze silvered, 43x62. Also Pawlik's portrait of Anton Scharff, bronze tablet; 32x43; 2 pieces.

2055—Maria Theresa, fine bust and view of monument, 1888. Also Dr. Felder's portrait, Vienna, 1877. Both by Scharff. Bronze, size 40; 2 pieces.

S. Woods.

2056—Vienna City Hall, 1883 (silver); also Bohemian Savings Bank Semi-Centenary, 1875; elaborately designed medals, the latter copper-silvered; both by Scharff; sizes 44 and 40; 2 pieces.

S H Chapman

2056A—Queen Wilhelmina of Holland, copper-silvered. Also the Napoleonic Occupation of Hanover, 1803; the British lion destroying the Treaty of Amiens. Reverse, Victory riding a horse to right. Silver; sizes 38 and 25; 2 pieces.

F. W. Kaldenberg

2056B—Josef Meyer, P. K. Rosegger, Oscar Klinger and Liege Exposition medals; one silver, 21x27; bronze 32 to 44; 4 pieces.

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2056C—Scharff's beautifully modelled medallion profile bust of a young woman, 1876; cast in bronze and carefully chased and worked out; size 80 (5 inches).

F. F. Fletcher

2056D—Scharff's bronze medallion profile of a young matron facing right; equally beautiful; size 70. Also a duplicate of the preceding; size 80; 2 pieces.

J. O. Wright.

2056E—Du Vivier's Washington before Boston; from the third dies. Silver; size 43.

F. W. Kaldenberg

2056F—Scharff's Washington Hall of Fame medal in silver and bronze; size 44; 2 pieces.

C Field.

2056G—John Pintard and Egbert Benson Historical Society medal by Brenner, in silver. Also Pratt's Longfellow; bronze; size 40; 2 pieces.

2056H—The Grolier Club medallion of James Russell Lowell, by Calverley. Cast bronze silvered; size 6¾ inches.

Wm R. Powell

2056I—Duplicate, not silvered. Also the Nathaniel Hawthorne by D'Illzach; bronze; sizes 6¾ and 7 inches; 2 pieces.

F. F. Fletcher

2056J—Another Lowell, same as last. Also the Edgar Allan Poe by Edith Burroughs; bronze; 6⅞ inches; 2 pieces.

TENTH AFTERNOON'S SALE

SATURDAY, FEBRUARY 25TH, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 2057 to 2278, inclusive

COLLECTION OF SNUFF BOXES

50 00 2057—GERMAN PORCELAIN SNUFF BOX — A. R. Seymour

Gold mounting. Oval, tapering towards the base, and with hinged lid. Painted all over, including the inside of the lid, with marine landscapes and Dutch figures. *Marks:* Swords and K. P. M. German, Meissen about 1730-1740.

Length, 2¾ inches; width, 1¾ inches.

20 00 2058—PAINTED AND ENAMELLED SNUFF BOX — E. F. Bonaventure

Silver gilt mountings including an inside lining. Semi-hexagonal, pouch-shape; with hinged lid. Painted in colors and gilding, with vines, flowers, flags and warriors and allegorical figures partly in relief. Underneath the foot are two figures in a landscape.

Length, 2⅞ inches; width, 2⅛ inches.

5 00 2059—PORCELAIN SNUFF BOX — F. W. Kaldenberg.

Silver mounting. Rectangular shape, with hinged lid. Brown ground with basket weave pattern in slight relief. Inside of the lid is a painting showing three court ladies at a play. French, middle of Nineteenth Century.

Length, 2½ inches; width, 1½ inches.

65 00 2060—DRESDEN PORCELAIN SNUFF BOX — Miss A. Scorelle.

Silver mounting. Oval, with hinged lid. Turquoise-blue ground. On the outer surface and inside of lid are reserves framed with gold bands containing landscapes with Chinese, Turkish and Dutch figures, painted in colors. About 1730-1740.

Length, 2¾ inches; width, 1¾ inches.

55 00 2061—Battersea Enamel Snuff Box G. C. Tier

Gilt mounting. Rectangular, rounded at the base; with hinged lid. On the lid is painted a seascape with ships; on the sides flower garlands on a slate-gray ground, and under the foot, in a rocaille frame, a naval combat. Middle of Eighteenth Century.

Length, 2½ inches; width, 2 inches.

65 00 2062—French Porcelain Snuff Box A. R. Seymour

Silver mounting. Semi-hexagonal, pouch-shape; with hinged lid. Decorated all over with paintings of landscapes with personages, except that the inside of the lid has a scene representing a lady and a gentleman seated at a table. Middle of Eighteenth Century.

Length, 3 inches; width, 2¼ inches.

60 00 2063—French Porcelain Snuff Box E. F. Bonaventure

Gold mounting. Rectangular, with hinged lid. Painted all over with pastoral scenes, except for the inside of the lid on which is a woman half length, holding a domino mask. Middle of Eighteenth Century.

Length, 2¾ inches; width, 2⅛ inches.

35 00 2064—English Porcelain Double Snuff Box H. Jones

Gilt mounting. Rectangular shape, with hinged lids. The white ground with a basket weave in slight relief and the outer surface decorated with landscapes in polychrome; on the inside of the lids landscapes in purple *camaïeu*. Middle of Eighteenth Century.

Length, 3 inches; width, 1⅝ inches.

100 00 2065—French Porcelain Snuff Box F. W. White

Gilt mounting of chased rocaille designs. Rectangular, with a hinged lid which is set with rubies. The outer and inner surfaces are painted with landscapes, cavaliers and ladies. Underneath the foot are flowers *en sémis*. Middle of Eighteenth Century.

Length, 2¾ inches; width, 2 inches.

25 00 2066—English Porcelain Double Snuff Box E. F. Bonaventure

Silver mounting. Rectangular, with hinged lids. The white ground with a latticed pattern in slight relief has forget-me-nots painted in the squares; on the inside of the lids are pastoral scenes painted in purple-red *camaïeu* on a plain white ground. Middle of Eighteenth Century.

Length, 2¼ inches; width, 1⅝ inches.

45 00 2067—German Porcelain Étui A. R. Seymour.

Silver mounting. Quiver shape, with hinged lid. Painted in green *camaïeu* with pastoral scenes, flowers and butterflies. Meissen, middle of Eighteenth Century.

Length, 4⅜ inches; width, 2 inches.

70 00 2068—Dresden Porcelain Snuff Box " " "

Gilt mounting. Oval shape, with hinged lid. On the lid and body are painted pastoral scenes in green *camaïeu*, and on the inside of the lid is a lady at her toilet. Underneath the foot flowers *en sémis*. Meissen. *Marks:* Swords. Middle of Eighteenth Century.

Length. 3 inches; width, 2⅜ inches.

55 00 2069—German Porcelain Snuff Box B. Kaufmann

Gold mounting. Rectangular shape, with hinged lid. On the outer surface are painted flowers *en sémis*, on the inside of the lid a gentleman, his wife and child. Middle of the Eighteenth Century.

Length, 3 inches; width, 2½ inches.

65 00 2070—English Porcelain Snuff Box H. Jones.

Gold mounting. Rectangular, with hinged lid. Red fish-scale ground. On the outer surface and on the inside of the lid are pastoral scenes painted in enamel colors. Middle of Eighteenth Century.

Length, 3⅜ inches; width, 2¾ inches.

65 00 2071—German Porcelain Snuff Box E. F. Bonaventure

Silver mounting. Rectangular, with hinged lid. Painted all over with flowers *en sémis*, except for the inside of the lid, on which are three frolicking amorini. Middle of Eighteenth Century.

Length, 3 inches; width, 2½ inches.

80 00 2072—French Louis XV Porcelain Snuff Box H. Jones.

Gold mounting. Rectangular, with hinged lid. The ground with a basket weave pattern and flowers in slight relief; on the inside of the lid is painted a landscape with girls bathing. Middle of Eighteenth Century.

Length, 3½ inches; width, 2½ inches.

20 00 2073—Porcelain Snuff Box E. F. Bonaventure

Silver mounting. Rectangular, with hinged lid. The white ground in basket-weave pattern in slight relief. The outer surface is decorated with forget-me-nots *en sémis*, and on the inside of the lid are flowers, a bird and a basket.

Length, 3¼ inches; width 2½ inches.

2074—French Louis XV Silver Snuff Box

Oval shape and hinged lid. Inserted in the lid is an enamel painting of the "Adoration of the Magi." Gilt lined. Eighteenth Century.

Length, 3 inches; width, 2½ inches.

2075—English Enamelled Snuff Box

Gold mounting. Rectangular, with hinged lid. On and inside the lid are painted pastoral scenes, on the body and underneath the foot figures and landscapes. Eighteenth Century.

Length, 3⅜ inches; width, 2¾ inches.

2076—French Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. On the outer surface painted in enamel colors are pastoral scenes, and on the inside of the lid is a lady in shepherdess costume with a landscape background. Middle of Eighteenth Century.

Length, 3¼ inches; width, 2¾ inches.

2077—English Enamelled Snuff Box

Gold mounting. Rectangular, with hinged lid. On the outer surface are pastoral scenes and landscapes painted in enamel colors and on the inside of the lid is a portrait of a lady holding a dish filled with fruit. Middle of Eighteenth Century.

Length, 3⅛ inches; width, 2½ inches.

2078—French Porcelain Double Snuff Box

Silver mounting. In the form of a barrel with hinged lids at both ends; on the outer surface flowers *en sémis*, and on the inside of the lids pastoral scenes. Eighteenth Century.

Length, 3¼ inches; diameter, 2 inches.

2079—German Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. Blue fish-scale ground; the outer surface decorated with pastoral scenes and floral bouquets within gilt scroll frames. On the inside of the lid male and female figures; gilt lined. Middle of Eighteenth Century.

Length, 3¼ inches; width, 2½ inches.

2080—German Porcelain Snuff Box

Gold mounting. Oval, with hinged lid. Rose-red fish-scale ground. Decorated in reserve panels with landscapes and figures; on the inside of lid a pastoral subject. Middle of Eighteenth Century.

Length, 2⅞ inches; width, 2⅜ inches.

2081—French Porcelain Snuff Box

Silver mounting. Rectangular, with hinged lid. On the outer surface, which has a relief decoration, are pastoral subjects painted in enamel colors. Inside the lid a similar decoration. Second half of Eighteenth Century.

Length, 3⅝ inches; width, 2⅝ inches.

2082—German Porcelain Bonbonnière

Gold mounting. The outer surface and inside of lid decorated in polychrome with pastoral subjects. Underneath the foot flowers *en sémis*. Middle of Eighteenth Century.

Height, 2 inches; diameter, 2½ inches.

2083—French Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. White ground with lozenge pattern in slight relief. On the inside of the lid is a portrait of a girl holding a music book, painted in enamel colors. Second half of Eighteenth Century.

Length, 3¼ inches; width, 2½ inches.

2084—Old Delft Snuff Box

Silver mounting. Oval, with hinged lid. Decorated with panels of landscape and river views and floral scrolls in Chinese style painted in underglaze blue.

Length, 3⅜ inches; width, 2¾ inches.

2085—German Porcelain Snuff Box

Engraved gold mounting. Rectangular, with hinged lid. Flowers *en sémis* delicately painted in enamel colors; on the inside of the lid a landscape with nymphs and a cupid. Middle of Eighteenth Century.

Length, 3⅜ inches; width, 2½ inches.

2086—German Porcelain Snuff Box

Silver mounting. Semi-hexagonal, pouch shape, with hinged lid. On the outer surface and inside the lid finely painted pastoral subjects and floral bouquets; gilt lined. Middle of Eighteenth Century.

Length, 3⅜ inches; width, 2⅝ inches.

2087—Battersea Enamel Snuff Box

Gold mounting. Rectangular, with hinged lid. Decorated with pastoral subjects in reserves with rocaille frames gilded and in relief. Middle of Eighteenth Century.

Length, 3½ inches; width, 2¾ inches.

2088—Snuff Box

Silver gilt mounting. Rectangular, with hinged lid. Upon a rose-red ground, having a scale pattern in slight relief, are pastoral scenes in reserves, and flowers; and on the inside of the lid is a *scène galante*. Middle of Eighteenth Century.

Height, 1⅝ inches; length, 3⅜ inches; width, 2¾ inches.

2089—French Enamelled Snuff Box

Gold mounting. Round, with hinged lid. On the lid and sides are park landscapes, and a cavalier and lady. On the inside and underneath the foot are landscapes painted in purple-red *camaïeu*. Second half of Eighteenth Century.

Height, 1¼ inches; diameter, 3 inches.

2090—German Enamelled Snuff Box

Engraved gold mounting. On the lid is painted a plan of Berlin, on the inside of the lid a view of the customs house of Berlin, on the sides, plundering Russian and Austrian soldiers, and underneath a scroll of events in connection with the taking of Berlin in 1760. About 1760.

Length, 3¼ inches; width, 2½ inches.

2091—English Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. Decoration of flower sprays, and on the inside of the lid a half-length figure emblematic of sculpture. Chelsea, second half of Eighteenth Century.

Length, 3¼ inches; width, 2½ inches.

2092—French Porcelain Snuff Box

Gold mounting. Round, with hinged lid. On the lid and sides are landscapes with cavaliers and ladies; on the inside of the lid is pictured a *petit lever*, and underneath the foot are amorini in clouds. About 1780.

Height, 1¼ inches; diameter, 3¼ inches.

2093—French Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. On the lid is a bust portrait of a woman; inside the lid, on the sides and underneath the foot are pastoral scenes. Middle of Eighteenth Century.

Length, 3 inches; width, 2½ inches.

2094—Chinese Porcelain Snuff Box

Silver mounting. Round, with hinged lid. Decorated in brilliant enamel colors with panels of Chinese domestic and garden scenes, and on the inside of the lid with trees, peonies and birds, underneath, a landscape and river views in rose *camaïeu*. *Circa* 1800. Mounting European, early Nineteenth Century.

Height, 1½ inches; diameter, 2⅝ inches.

2095—German Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. The lid has a border of gold geometrical pattern on a yellow ground and a rocaille frame containing flowers *en sémis*. The sides and under part are decorated with floral sprays and inside the lid is a lady with a dove. About 1770.

Length, 3¼ inches; width, 2½ inches.

2096—Eighteenth Century Austrian Enamelled Snuff Box

Gold mounting. Octagonal, with hinged lid. Green ground. On the lid is a miniature enamel portrait of Joseph II in a laurel frame, with a border of twisted ribbon and dots on the edge, this in white enamel. On the sides and underneath are trophies. About 1780.

Length, 3 inches; width, 2¼ inches.

2097—Chelsea Porcelain Snuff Box

Silver mounting. Rectangular, with hinged lid. On the lid in enamel painting is a pastoral scene, inside the lid a bust portrait of a girl wearing a large hat, with a landscape background, and on the sides and underneath are floral sprays. End of Eighteenth Century.

Length, 3¼ inches; width, 2⅝ inches.

2098—English Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. The white ground has scroll ornamentation in low relief. In reserve panels are English rural scenes painted in colors, and on the inside of the lid is a half-length portrait of a lady. Middle of Eighteenth Century.

Length, 3¼ inches; width, 2½ inches.

2099—French Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. Rose-color ground with white lozenge pattern in slight relief. On and inside the lid and on the outer surface of the body are pastoral scenes in panels with gilt borders. Middle of Eighteenth Century.

Length, 3¼ inches; width. 2½ inches.

35 ~ Miss Scoville.

2100—Chelsea Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. The white ground has a basket-weave pattern in slight relief. On the lid is painted a lady in a landscape, in a rocaille frame; inside the lid is a *conversation galante*, and on the sides and underneath are flowers *en sémis*. Middle of Eighteenth Century.

Length, 3⅛ inches; width, 2½ inches.

180 ~ Wm Maxwell.

2101—English Porcelain Snuff Box

Silver mounting. Oval, with hinged lid. The white ground has flowers *en sémis* and in relief in the paste, and the edges have rocailles partly gilt. On all sides are painted river views and seascapes with ships and figures. On the inside of the lid are a youth, a harlequin and a goat. Middle of Eighteenth Century.

Length, 3¼ inches; width, 2⅜ inches.

40 ~ A. R. Seymour

2102—Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. The decoration on outer surface and inside of lid consists of various figures of dwarfs in caricature painted in polychrome; gilt lined. English (?). First half of Eighteenth Century.

Length, 4¼ inches; width, 2 inches.

30 ~ Mrs. Bruce.

2103—English Enamelled Snuff Box

Bronze mounting. Oval, with shaped sides and hinged lid. White ground covered with a gold diaper pattern. On the lid is an enamel painting of a pastoral scene in rocaille frame, and on the inside of the lid and on the sides are floral sprays in small rocaille frames. End of Eighteenth Century.

Length, 3½ inches; width, 3 inches.

85 ~ C. J. Charles.

2104—English Enamelled Snuff Box

Gold mounting. Rectangular, with hinged lid. Blue ground, with gold rocailles in relief. On the lid is a pastoral scene, and on the sides are landscapes and seascapes, all painted in brilliant enamel colors. Chelsea, middle of Eighteenth Century.

Length, 3½ inches; width, 2¾ inches.

35 ~ S. Woods.

2105—Repoussé Silver Gilt Snuff Box

Quatrefoil, with hinged lid. The lid has an inserted Meissen porcelain plaque decorated with a camp scene in enamel painting. Dresden, about 1730. Silver marks: A. T. C.

Length, 3¾ inches; width, 3⅛ inches.

2106—Repoussé Silver Snuff Box

Companion to the preceding, No. 2105. Dresden about 1730. Silver marks: A. T. C.

Length, 3¾ inches; width, 3⅛ inches.

2107—Italian Majolica Snuff Box

Gilt mounting. Rectangular shape, with hinged lid. On the lid is Delilah shearing Samson, and underneath is Samson pulling down the pillars of the temple; on the sides masks and amorini; all painted in low tones of yellow, brown and blue. Castelli about 1700.

Length, 3½ inches; width, 2½ inches.

2108—Porcelain Snuff Box

Gilt mounting. Rectangular, with hinged lid. On the outer surface and on the inside of the lid are children at play painted in brilliant enamel colors within gilt floriated frames. English (?). Middle of Eighteenth Century.

Length, 3½ inches; width, 2¾ inches.

2109—German Porcelain Snuff Box

Gilt mounting. Rectangular shape, with hinged lid. Blue fish-scale ground. Polychrome decoration of pastoral scenes in gold rocaille frames. Middle of Eighteenth Century.

Length, 3½ inches; width, 3 inches.

2110—English Enamelled Snuff Box

Silver mounting, with chased garland of fruit. Rectangular, with hinged lid. On the lid and sides are episodes of a siege and a battle by land and naval forces, and on the inside of the lid is a figure of Renown. Worcester, middle of Eighteenth Century.

Length, 3⅝ inches; width, 2¾ inches.

2111—Battersea Enamel Snuff Box

Gilt mounting. Rectangular, with hinged lid. The outer surface decorated with vines and rocailles in relief and gilt, and reserves of birds of rich plumage. Middle of Eighteenth Century.

Length, 4 inches; width, 3 inches.

2112—Large English Porcelain Snuff Box

Gold mounting. Rectangular, with hinged lid. On the lid and sides are pastoral scenes and landscapes in polychrome and on the inside of the lid is a bouquet of flowers. Second half of Eighteenth Century.

Length, 4⅞ inches; width, 3¾ inches.

Chas Kohler.

2113—Two Snuff Box Panels

A. Shuttle shape, with enamel painting of a lady holding in her hand a quill pen, and a border of blue and gold enamel, with white beading in imitation of pearls. Chelsea, second half of Eighteenth Century.

Length, 3½ inches; width, 1⅞ inches.

B. Octagonal panel framed in gilt metal; polychrome enamel painting of the "Pieta" after Van Dyke. French, beginning of Nineteenth Century.

Length, 3 inches; width, 2½ inches.

A. W. Krech.

2114—Two Snuff Box Panels

A. Copper, rectangular panel. Enamel painting in a white reserve on lavender ground of a pastoral scene; the reverse with a *scène galante*. French, middle of Eighteenth Century.

Length, 3¼ inches; width, 2½ inches.

B. Rectangular panel, with painting of a pastoral scene in green *camaïeu* on a white ground. On the reverse a polychrome painting of the "Departure of Adonis" after Titian. French, middle of Eighteenth Century.

Length, 3⅛ inches; width, 2⅜ inches.

S. Woods.

2115—English Ivory Snuff Box

With bust portrait of a young woman (Mrs. Herbert) in a white dress and lace mop cap, framed in gold. Lined with horn. About 1800.

Diameter, 2⅛ inches.

F. W. Kaldenberg.

2116—French Ivory Snuff Box

Oval medallion, with the bust portrait of an officer of the Chasseurs de la Garde Impériale, in full dress uniform, framed in engraved and chased silver. Lined with horn. About 1810.

Diameter, 2⅜ inches.

Guy W. Walker.

2117—French Eighteenth Century Ivory Snuff Box

Gold mounting. Bust portrait of Louis XV, framed in gold. Second half of Eighteenth Century.

Diameter, 2½ inches.

Wm Morton

2118—English Ivory Snuff Box

Oval medallion, with a bust portrait of a lady in a gray dress. Lined with horn. About 1800.

Diameter, 2⅝ inches.

2119—French Ivory Snuff Box

With bust portrait of a gentleman in a black coat, on a landscape background; framed in chased gold. About 1820.

Diameter, 2½ inches.

2120—French Ivory Snuff Box

With bust portrait of a gentleman in blue coat and wearing an elaborate stock, on grayish-green ground, framed in gold. Lined with horn. About 1820.

Diameter, 2⅞ inches.

2121—English Ivory Snuff Box

Oval medallion with bust portrait of a young woman wearing a white dress and her coiffure elaborately puffed, framed in gold. Lined with tortoise shell. About 1800.

Diameter, 2¾ inches.

2122—English Eighteenth Century Snuff Box

With bust portrait of a gentleman in a dark blue coat, on gray ground. Lined with horn. About 1790.

Diameter, 2¾ inches.

2123—English Ivory Snuff Box

In gold mounting. With bust portrait of a lady in white dress and straw hat, on greenish-brown ground, framed in gold. Lined with horn. About 1800.

Diameter, 2⅜ inches.

2124—English Ivory Snuff Box

With bust portrait of a lady in a black dress and wearing a necklace and earrings. Lined with tortoise shell. About 1830.

Diameter, 3 inches.

2125—English Ivory Snuff Box

In gold mounting. Inserted in the cover is a blue Wedgewood panel, with bacchanalian figures exquisitely modelled in relief in white on a blue ground, framed in gold. Lined with tortoise shell. About 1800.

Diameter, 3 inches.

2126—French Ivory Snuff Box

Lined with horn. With bust portrait of a lady in a violet-blue dress, on gray ground. Signed: "Prenoil."

Diameter, 3⅓ inches.

50 00 2127—English Eighteenth Century Ivory Snuff Box S. Woods.

With bust portrait of a lady in a green and white dress on a gray ground, framed in gold. Lined with horn. About 1780.

Diameter, 3¼ inches.

50 00 2128—French Eighteenth Century Ivory Snuff Box A. W. Creak.

With bust portrait of Robespierre, framed in gold. Lined with tortoise shell. About 1795.

Diameter, 3 inches.

45 00 2129—French Ivory Snuff Box C. Field.

With bust portrait of a lady in white dress and blue bodice, with a rose garden in the background, framed in gold. Lined with tortoise shell. Signed: Bélin. About 1810.

Diameter, 3 inches.

80 00 2130—English Eighteenth Century Ivory Snuff Box Geo. A. Hearn

Lined with horn. In gold mounting. With three-quarter length portrait of a gentleman in a gray coat, framed in gold. Lined with tortoise shell. About 1700.

Diameter, 3 inches.

85 00 2131—English Eighteenth Century Ivory Snuff Box B. Kaufman

With bust portrait of a lady in a brocaded gown and wearing a mop cap, framed in gold. Lined with tortoise shell. About 1795.

Diameter 3⅛ inches.

45 00 2132—French Ivory Snuff Box " "

With portrait of an architect in a black coat and waistcoat, high stock and shirt sleeves; in the background is a Doric temple.

Diameter, 2¾ inches.

40 00 2133—English Ivory Snuff Box J. W. Kaldenberg

With bust portrait of an elderly lady in a green dress and lace cap, framed in gold. Lined with tortoise shell. About 1830.

Diameter, 3 1-3 inches.

65 00 2134—French Ivory Snuff Box A. Haviland.

With horizontal flutings. Bust portrait of a gentleman in blue coat, brocade vest and lace jabot. Lined with tortoise shell. About 1800.

Diameter, 3 inches.

2135—French Ivory Snuff Box

Lined with horn. In silver mounting. With bust portrait of a girl in a white dress and wearing a string of pearls, framed in silver. Lined with tortoise shell. Signed: "Barroin."

Diameter, 3¼ inches.

2136—French Ivory Snuff Box

With bust portrait of a gentleman in a dark blue coat, and wearing a jabot. Lined with horn. Signed: "Pinet, 1807."

Diameter, 3⅜ inches.

2137—French Ivory Snuff Box

With three-quarter length portrait of a lady in white dress and black cloak; framed in gold. Lined with horn. Signed: Sambad.

Diameter, 3⅛ inches.

2138—English Ivory Snuff Box

With three-quarter length portrait of a lady in a lavender dress and wearing a large feathered hat; framed in gold with enamelled blue and white ornaments. Nineteenth Century.

Diameter, 3¼ inches.

2139—French Louis XVI Ivory Snuff Box

With bust portrait of a lady richly gowned and wearing a large hat with feathers; framed with gold. Lined with tortoise shell. About 1780.

Diameter, 3⅜ inches

2140—Oblong French Snuff Box

In gold mounting and with gold hinge. Lacquered to represent *lapis-lazuli.* Bust portrait of a gentleman in a blue coat and wearing a white wig; frame and hinge of gold. Lined with tortoise shell. About 1780.

Diameter, 3⅜ inches

2141—English XVIII Century Snuff Box

Chased gold mounting. The box is covered with red lacquer. Bust portrait of a lady in a pale blue dress and a flowing veil; in the background are a curtain and a vase. Lined with tortoise shell. About 1780.

Diameter, 2½ inches.

2142—French Louis XV Snuff Box

Silver mounted. Lacquered to resemble agate. Oval miniature bust portrait of a gentleman, framed in silver. Lined with tortoise shell. Middle of the Eighteenth Century.

Diameter, 2⅞ inches.

2143—French Snuff Box

Lacquered to resemble porphyry. With bust portrait of a lady wearing a black lace dress, a shawl and bonnet; framed in gold. About Eighteenth Century.

Diameter, 3 inches.

2144—French Eighteenth Century Mother of Pearl Snuff Box

Lined with horn. In silver mounting. Bust portrait of a girl in a white dress with a blue ribbon in her hair. About 1780.

Diameter, 2½ inches.

2145—French Snuff Box

With minute gilt stars inlaid on a blue lacquered ground. Bust portrait of a gentleman in profile painted in *grisaille* on a black ground; framed in chased gold. Lined with tortoise shell. About 1820.

Diameter, 2⅞ inches.

2146—Empire Snuff Box

Red lacquer, with incised ornamentation. Three-quarter length portrait of a lady in a white dress and a red scarf, and wearing a laurel wreath; framed in gold. Lined with tortoise shell. About 1810. (Empire.)

Diameter, 3 inches.

2147—Empire Snuff Box

Green lacquer, with gold wire bands. Bust portrait of a lady in a lace gown and wearing a pink silk and white lace cap; framed in chased gold. Lined with tortoise shell. About 1810. (Empire.)

Diameter, 3 inches.

2148—French Snuff Box

Lacquered to resemble porphyry. With bust portrait of a gentleman in a gray coat, red waistcoat and wearing a jabot. About 1800.

Diameter, 2⅞ inches.

S Woods.

80 — 2149—French Eighteenth Century Tortoise Shell Snuff Box

Bust portrait of an artist in a coat of pink, green and white stripes on a gray ground, surrounded by a gold frame of rocailles in several tints and exquisitely chased. About 1770.

Diameter, 2½ inches.

" "

30 — 2150—French Snuff Box

Red lacquer. With three-quarter length portrait of a lady in a red dress with a Persian scarf on her arm; framed with gold. Lined with tortoise shell. Signed: "Edouard Lienard." 1817.

Diameter, 3 inches.

30 — 2151—French Eighteenth Century Miniature Box Miss Gramercy

Yellow tortoise shell. Bust portrait of a gentleman, with a seascape in the background; framed in gold. About 1780.

Diameter, 1⅜ inches.

25 — 2152—French Louis XVI Tortoise Shell Snuff Box A Haviland

The rim of lid inlaid with gold and silver and ornamented with a miniature portrait of a gentleman, painted in oil on copper and set within a gold band. About 1780.

Diameter, 2⅜ inches.

40 — 2153—Empire Snuff Box M. Jones.

Translucent tortoise shell. With bust portrait of a girl in a white dress. About 1810. (Empire.)

Diameter, 2½ inches.

75 — 2154—French Eighteenth Century Tortoise Shell Snuff Box S Woods.

With medallion relief. Bust portrait of Louis XV in profile; gilt finish. Middle of Eighteenth Century.

Diameter, 2⅞ inches.

35 — 2155—English Tortoise Shell Snuff Box Mrs. F. F. Thompson

In engraved gold mounting. With bust portrait of an elderly lady in a white dress and cap; framed in chased gold. About 1810.

Diameter, 2⅝ inches.

25 — 2156—English Eighteenth Century Tortoise Shell Snuff Box S. Woods.

In chased and engraved gold mounting. Bust portrait of a gentleman in a green coat, and wearing a high stock and jabot. Second half of Eighteenth Century.

Diameter, 2½ inches.

2157—French Tortoise Shell Snuff Box

The lid inlaid with gold and ornamented with a bust portrait of a lady in a Directoire costume; framed in gold. About 1800.

Diameter, 2⅜ inches.

2158—French Louis XVI Snuff Box

Translucent yellow tortoise shell, inlaid with minute gold stars. Small oval bust portrait of a lady in blue dress and wearing a lace cap. End of Eighteenth Century.

Diameter, 2½ inches.

2159—French Eighteenth Century Snuff Box

Translucent yellow tortoise shell. *Grisaille* miniature *en camaïeu* of a nude youth kissing a maiden before a love altar. Initial: "T. T."

Diameter, 2½ inches.

2160—French Louis Seize Snuff Box

Tortoise shell, mounted in chased gold. Bust portrait of a young lady, framed in gold, painted on brownish-gray ground, and on the inside cover is an allegorical figure painted in *grisaille*. About 1790.

Diameter, 2⅜ inches.

2161—French Tortoise Shell Snuff Box

With three-quarter length portrait of a lady wearing a purple-blue dress, a lace cap, and with flowers in her hand; framed with gold. Signed: "Antoinette Bonnet, 1816."

Diameter, 3 inches.

2162—French Tortoise Shell Snuff Box

With three-quarter length portrait of a lady in a pale blue dress and red cloak, on a sage-green ground. Signed: "Sarrazin, fec."

Diameter, 3 inches.

2163—French Eighteenth Century Tortoise Shell Snuff Box

Head of a man in profile and wearing a periwig, executed in *grisaille* on a black ground, and framed in chased gold. About 1790.

Diameter, 2⅞ inches.

2164—French Tortoise Shell Snuff Box

With bust portrait of a gentleman wearing a gray coat with red lapels, and a white and blue neckerchief, framed in gold. Painted on gray ground. Signed: "Hauré."

Diameter, 2½ inches.

E. F. Bonaventure

100 00 2165—Oval French Louis XIV Snuff Box

Tortoise shell, with hinged lid; finely painted panel with a three-quarter length portrait of a lady with a parrot perched on her hand, seated at a table upon which is a cage and some fruit; in the background two old women and a man are seated at an open window. First half of Eighteenth Century.

Length, 3¼ inches; width, 2⅜ inches.

25 00 2166—French Louis XVI Tortoise Shell Snuff Box Mrs. Farr

With small oval bust portrait of a gentleman in a drab coat and wearing a jabot, framed in gold. End of Eighteenth Century.

Diameter, 2¾ inches.

50 00 2167—Empire Tortoise Shell Snuff Box Miss E. Turnbull

Rimmed with gold. Profile bust portrait of a girl in a gray and white dress, on a blue ground, framed in gold. About 1810.

Diameter, 3 3-16 inches.

35 00 2168—English Snuff Box Wm Morton

Black ground, with white horizontal thread bands on a grayish-blue lacquer ground. Bust portrait of a young lady wearing a blue coat and a lace cap; framed in gold. Lined with tortoise shell. About 1810.

Diameter, 3 inches.

70 00 2169—French Louis XV Tortoise Shell Snuff Box J. W. White.

Inlaid with gold stars. Decorated panel depicting a young girl seated by a brook and bathing her feet, with her pet dog at her side. Landscape background, framed in chased gold. Middle of Eighteenth Century.

Diameter, 2½ inches.

Miss E. Turnbull

55 00 2170—French Eighteenth Century Tortoise Shell Snuff Box

Bust portrait of a gentleman in a red coat, green waistcoat, and wearing a jabot, painted on a gray ground; framed in gold. Second half of Eighteenth Century.

Diameter, 2¾ inches.

45 00 2171—English Eighteenth Century Tortoise Shell Snuff Box S. Woods

Bust portrait of a lady with her right hand at her breast holding up a gauze drapery, painted on a grayish-green ground, and framed in gold. About 1790.

Diameter, 2⅞ inches.

2172—Empire Tortoise Shell Snuff Box

With three-quarter length portrait of a lady seated in a red chair at a green table with an open book before her; framed in chased gold. About 1810.

Diameter, 2⅞ inches.

2173—French Tortoise Shell Snuff Box

Bust portrait of a lady, with a green drapery in the background; framed in chased gold. About 1830.

Diameter, 2⅞ inches.

2174—French Eighteenth Century Tortoise Shell Snuff Box

With bust portrait of an elderly gentleman in a gray coat, on a green ground. Signed: Berjon.

Diameter, 3 inches.

2175—French Eighteenth Century Snuff Box

Tortoise shell, profusely ornamented with inlaid gold and rimmed with chased gold. Oval bust portrait of a lady in a blue dress, with roses in her hair and on her dress. About 1780.

Diameter, 2½ inches.

2176—French Eighteenth Century Tortoise Shell Snuff Box

Rimmed with silver. With portrait of a seated gentleman wearing a black coat, lace sleeves and jabot, with an open book before him, and in the background a landscape. About 1720.

Diameter, 2⅞ inches.

2177—French Tortoise Shell Snuff Box

With three-quarter length portrait of a young lady in a garden gathering flowers; framed in chased gold. Signed: "1804 B."

Diameter, 3 inches.

2178—English Tortoise Shell Snuff Box

Bust portrait of a lady wearing a lavender dress, painted on grayish-green ground, and framed in gold. About 1810.

Diameter, 3⅛ inches.

2179—French Eighteenth Century Snuff Box

Translucent tortoise shell, profusely inlaid with a gold pin-head pattern. With oval bust portrait of a young lady in a blue dress standing by a table upon which a pet dog is lying; framed in chased gold. Middle of Eighteenth Century.

Diameter, 2½ inches.

F W Waldenberg

40 ~ 2180—English Eighteenth Century Tortoise Shell Snuff Box

With bust portrait of an elderly gentleman in a gray coat, and wearing a large neckerchief. First half of Eighteenth Century.

Diameter, 3 inches

Geo. A Hearn

45 ~ 2181—English Eighteenth Century Tortoise Shell Snuff Box

Oval medallion, with bust portrait of a young lady in a pale blue gown with white puffed sleeve; framed in gold. Signed: "Dun."

Diameter, 3⅛ inches.

Mrs. Chelsea

30 ~ 2182—French Eighteenth Century Tortoise Shell Snuff Box

With bust portrait of a gentleman in a brown coat with black stripes, and flowered waistcoat, and wearing an elaborate jabot; framed in gold. Signed: "Dufour."

Diameter, 2⅞ inches.

S' Woods

30 ~ 2183—French Tortoise Shell Snuff Box

With bust portrait of a lady in a blue dress, on a landscape background, framed in chased gold. Signed: "Tillier."

Diameter, 3⅞ inches.

Miss E. Turhell

25 ~ 2184—French Louis XVI Tortoise Shell Snuff Box

Oval medallion, with bust portrait of a lady; framed in gold. Signed: H. H. End of Eighteenth Century.

Diameter, 2⅜ inches.

A. R. Seymour

25 ~ 2185—French Tortoise Shell Snuff Box

In engraved gold mounting. With three-quarter length portrait of a girl in a garden gathering fruit; framed in chased gold. About 1820.

Diameter, 3 inches.

S. Woods.

45 ~ 2186—French Eighteenth Century Snuff Box

Tortoise shell, mounted in chased gold. Bust portrait of a lady wearing a lavender dress with lace sleeves, painted on a gray ground. About 1780.

Diameter, 2½ inches.

Miss Gramercy

30 ~ 2187—French Eighteenth Century Tortoise Shell Snuff Box

Translucent amber color. Bust portrait of a gentleman in a green coat, with a red and blue neckerchief, painted on gray ground and framed in gold. Signed: "Fillers f 1793."

Diameter, 2⅞ inches.

2188—French Tortoise Shell Snuff Box

The box is covered with brown lacquer; the edge of the cover has a border of gold pin-heads. Bust portrait of a lady in a brown dress and lace ruff on a green ground, framed in gold. About 1820.

Diameter, 3 inches.

2189—French Eighteenth Century Tortoise Shell Snuff Box

Profusely inlaid with minute gold stars. Bust portrait of a lady in a blue skirt and blue dotted lace waist, framed in chased gold. Signed: "Pinet." 1803.

Diameter, 3 inches.

2190—English Eighteenth Century Snuff Box

The outside red lacquered and incrusted with a profusion of gold stars. Three-quarter length portrait of a lady seated in a park looking at a miniature portrait in the locket of her necklace, framed in chased gold. About 1790.

Diameter, 3⅛ inches.

2191—English Snuff Box

The box painted with a honeycomb pattern on a yellow lacquered ground. Bust portrait of a lady, in a black waist and white lace collar, and wearing a large straw hat, painted on a gray ground. English, about 1800.

Diameter, 3⅛ inches.

2192—English Tortoise Shell Snuff Box

With bust portrait of an elderly lady wearing a white gown and lavender coat, framed in gold, on a gray ground. About 1810.

Diameter, 3⅛ inches.

2193—English Tortoise Shell Snuff Box

Rimmed with gold. Bust portrait of a young girl with her hair in curls under a large hat, painted on a gray ground, and framed with gold. Beginning of Nineteenth Century.

Diameter, 3¼ inches.

2194—French Eighteenth Century Tortoise Shell Snuff Box

In chased gold mounting. With bust portrait of Talma, the famous tragedian, in a red costume, framed in chased gold. Signed: "D. Paillol 1799."

Diameter, 3⅛ inches.

S. Woods

35 00 2195—French Eighteenth Century Tortoise Shell Snuff Box

With bust portrait of a gentleman wearing a lavender coat and lace jabot, on a gray ground. Signed: "Rouvier."

Diameter, 2⅞ inches.

90 00 2196—English Rectangular Tortoise Shell Snuff Box Mrs J Bulkeley.

With hinged lid. Bust portrait of an old gentleman in a blue coat and waistcoat, framed in burnished gold. About 1820.

Length, 3⅝ inches; width, 2⅜ inches.

27 50 2197—French Tortoise Shell Oval Snuff Box Mrs J F Thompson

With hinged lid. Bust portrait of a gentleman in a blue coat and elaborate jabot. Signed: "L. Thewenet, 1819."

Length, 3½ inches; width, 2⅝ inches.

25 00 2198—English Tortoise Shell Snuff Box B. Kauffman

With bust portrait of a gentleman in blue coat, with white lining, framed in chased gold. About 1800.

Diameter, 3 inches.

25 00 2199—French Tortoise Shell Snuff Box S. Woods.

Translucent amber color. With bust portrait of a lady in a black dress, on a gray ground, framed with burnished gold. Signed: "Dagety."

Diameter, 3⅜ inches.

25 00 2200—French Eighteenth Century Snuff Box A Haviland.

Tortoise shell, profusely inlaid with gold. Bust portrait of a gentleman in a blue coat with yellow waistcoat and lace jabot, framed in chased gold. About 1780.

Diameter, 2½ inches.

25 00 2201—French Louis XVI Snuff Box " "

Tortoise shell. Three-quarter length portraits of two children, one nude, the other partly draped, and holding a painter's brushes and palette, framed in gold. End of Eighteenth Century.

Diameter, 3½ inches.

42 50 2202—French Tortoise Shell Snuff Box Chas. Kohler.

Bust portrait of a lady in a dark blue dress with ribbon bands on her hair, framed in chased gold. Signed: "Rouvier."

Diameter, 3⅜ inches

2203—French Snuff Box

Black ground with clouded gold decoration. Three-quarter length portrait of a girl wearing a white lace dress and a blue and white scarf, framed in gold. About 1810.

Diameter, 3½ inches.

2204—English Eighteenth Century Snuff Box

Tortoise shell, rimmed with chased gold. On the lid a portrait of a young lady in three-quarter length standing by a table upon which is a vase of flowers, painted on a light blue ground. Underneath, a bust portrait of a gentleman in a blue coat, on a gray ground. Last third of the Eighteenth Century.

Diameter, 3⅛ inches.

2205—French Eighteenth Century Snuff Box

Oval bust portrait of a lady wearing a blue dress, a black and white lace cape and cap. Inscribed: "*Maria Felicita Di Savoja D'anni* 1 *L.*" Middle of Eighteenth Century.

Diameter, 3⅛ inches.

2206—Tortoise Shell Snuff Box

With bust portrait of a gentleman in a dark blue coat, white waistcoat and neckerchief, framed in gold. Signed: "Mathera fec."

Diameter, 3⅛ inches.

2207—French Tortoise Shell Snuff Box

With three-quarter length portrait of a child in a pale blue dress, in a garden gathering fruit. Signed: "Le Tellier."

Diameter, 3⅜ inches.

2208—French Snuff Box

Brown lacquered with a black basket-weave pattern. Bust portrait of a Spanish gentleman in a red waistcoat and wearing an elaborate neck scarf, framed in gold. About 1820.

Diameter, 3 inches.

2209—French Tortoise Shell Snuff Box

Three-quarter length portrait of a lady, in a purple-blue dress with white scarf; landscape background; framed in gold. Signed: "M. Gabriel le Capet." About 1800.

Diameter, 3½ inches.

2210—English Eighteenth Century Snuff Box F. W. Kaldenberg

Amber color, translucent tortoise shell. Bust portrait of a lady in a lace hat and wearing a lace cape, frame in chased gold. About 1780.

Diameter, 3 inches.

2211—French Eighteenth Century Snuff Box " " "

Rimmed with gold. Bust portrait of a girl in a blue dress and a plaid scarf, wearing pearls in her hair, after Carlo Dolci. Second half of Eighteenth Century.

Diameter, 3¼ inches.

2212—English Eighteenth Century Tortoise Shell Snuff Box Geo. A. Kleam

Three-quarter length portrait of a mother and her child seated beside a table upon which there is a vase of flowers. About 1790.

Diameter, 3½ inches.

2213—English Eighteenth Century Tortoise Shell Snuff Box S. Woods

Bust portrait of a lady in a blue coat, with lace ruff; landscape background, with cascade in the distance, framed in gold. About 1790.

Diameter, 2¾ inches.

2214—French Tortoise Shell Snuff Box F. W. Kaldenberg

Lined and mounted with gold. The central panel of lid is framed in a gold laurel wreath of delicate workmanship. The thumb-piece is of rocaille design and beautifully chased. First half of Nineteenth Century.

Diameter, 3½ inches.

2215—French Tortoise Shell Snuff Box Miss Scoville.

Translucent amber color. With three-quarter length portraits of Josephine (first wife of Napoleon) in a white dress, with one arm on the shoulder of her son, Prince Eugene de Beauharnais, who wears a red and green coat: framed in burnished gold. Paris, about 1805.

Diameter, 2¾ inches.

2216—English Eighteenth Century Snuff Box Madame Valois

Rimmed with chased gold. The box is entirely covered with lacquered paintings; on the cover Medea with her two children seated on the steps of a palace; on the sides palace scenes and landscapes and trophies, and underneath, the hall of a palace with a plumed helmet on the ground and a crown with cushion on a table: all in sombre colors of red, brown, green and yellow on a greenish-yellow ground. Second half of Eighteenth Century.

Diameter, 3¼ inches.

2217—Empire Tortoise Shell Snuff Box

Bust portrait of a girl in a white dress, on a clouded pink ground, framed with gold. Signed: "Vallée." About 1810.

Diameter, 3½ inches.

2218—Round Snuff Box

Rimmed with chased gold. The box is covered with paintings, the subjects taken from Dutch pictures, after Adriaan Brouwer and Van Ostade. Beginning of Nineteenth Century.

Diameter, 3 inches.

2219—English Eighteenth Century Tortoise Shell Snuff Box

Three-quarter length portrait of a lady seated in a garden, with her arm resting on a brick wall which is covered with roses. Signed: "D. M. 1790." Eighteenth Century.

Diameter, 3⅛ inches.

2220—English Eighteenth Century Snuff Box

The outside lacquered in a Scotch plaid of red, green and white. Oval bust portrait of a girl painted in the manner of Cosway. Gold mounting consisting of plain bands, a chased and engraved twisted ribbon border, a frame to the miniature, and a richly engraved thumb-piece. About 1790.

Diameter, 3⅛ inches.

2221—English Snuff Box

Burl maple, lined with tortoise shell. Oval panel with bust portrait of a gentleman in dark blue coat wearing a jabot. About 1820.

Diameter, 4⅛ inches.

2222—Gold French Snuff Box

Oval shape, with hinged lid. Chased and engraved lozenge patterns and flowers. On the lid are three oval enamel paintings, the central and larger one with a figure of a kitchen maid, the others with small landscapes. First half of Nineteenth Century. *Mark:* F. F. Crown and *fleur-de-lis.*

Length, 2 inches; width, 1⅛ inches.

2223—French Louis XV Gold Double Patch Box

Octagonal, with hinged lid. On the lid is a richly chased medallion with Cupid in a landscape, and pierced gold ornaments in the corners, set in a field of mother-of-pearl, which is decorated with a fine lozenge

pattern in gold inlay underneath a mother-of-pearl panel, with a chased gold medallion. On the inside of the lid is a miniature painting of a *genre* subject.

Length, 2½ inches; width, 2 inches.

20 ~ 2224—Silver Gilt Turkish Snuff Box Mrs. Farr.

Flat oval shape, with hinged lid. Inlaid with decorated porcelain panels and studded with steel.

Length, 3⅛ inches; width, 2¼ inches.

120 ~ 2225—Louis XVI Rock Crystal Snuff Box Chas. Kohler.

Oval, with hinged lid. Mounted in gold of exquisite workmanship. French. Eighteenth Century.

Length, 2¼ inches; width, 1¾ inches.

200 ~ 2226—Gold French Louis XVI Snuff Box E. F. Bonaventure

Oval shape, with hinged lid. All the edges have a border of gold wire arabesques on dark blue ground. In the centre of the lid is an oval enamel miniature painting of an old man and a youth in the foreground, and a battle scene in the distance; the surface is covered with panels of turquoise-blue enamel of translucent quality. About 1770. Gold marks.

Length, 3⅜ inches; width, 2¼ inches.

0 ~ 2227—Silver Snuff Box F. W. Waldenberg

Rectangular, with hinged lid. Chased niello decoration, consisting of foliated borders on the sides, and a panel on the lid with a view of a town. Maker's mark: H. A. and dated "1857."

Length, 3⅛ inches; width, 1⅜ inches.

800 ~ 2228—Gold French Louis XV Snuff Box S. Bernet.

Rectangular, with hinged lid. Chased and engraved floral and rocaille motives on the lid, and a medallion painted in brilliant enamels of a mother with her two children. Underneath, a painting of a lady playing with a parrot. The fluted sides are embellished with richly chased flowers, fruits and garden implements. Maker's mark: L. P. D. Paris gold date letter 1760-1761. Paris, poinçon de décharge 1756-1761.

Length, 2½ inches; width, 1⅞ inches.

150 ~ 2229—English Gold Snuff Box Geo. A. Hearn.

Rectangular, with hinged lid. Panels of chased diaper pattern and bordered with chased floral scrolls which are filled in with *bleu-de-roi* enamel. Mark.

Length, 3½ inches; width, 2⅛ inches.

120 ~ 2230—Gold English Snuff Box Geo. A. Hearn.

Flat oblong, with hinged lid. On the lid and underneath, diaper patterns with panels containing mermaids and floral rosettes chased in relief. The borders of foliated designs within circles and the edges with a twisted ribbon band, all chased in relief. *Mark:* 18K.

Length, 3⅜ inches; width, 2⅜ inches.

150 ~ 2231—Louis XV Snuff Box S. Woods.

Carved and polished amethyst, beautifully mounted in gold. The embellishments consist of figures of amorini, cornucopias, an altar and masks chased in relief within a frame of rocailles. A band of leaf scrolls and floral festoons completes the embellishments. French.

Length, 2½ inches; width, 2 inches.

40 ~ 2232—Gold Snuff Box C. Field.

Rectangular, with hinged lid. Repoussé, chased and engraved decoration of a figure subject, "The Invalid," within a rocaille frame. The sides ornamented with floral motives. Middle of the Eighteenth Century.

Length, 3 inches; width, 2½ inches.

20 ~ 2233—French Gilt Snuff Box F. W. Baldenberg

Rectangular, with hinged lid. Repoussé and chased ornamentation, consisting of a wide rocaille border on the lid joined to a column in the centre, on which stands a cupid. The open space on both sides is filled in with gray onyx. Decorative subjects with mermaids, amorini, a palace and rocailles on the sides.

Length, 2⅞ inches; width, 2⅛ inches.

175 ~ 2234—Gold French Snuff Box A. Harland.

Flat, rectangular shape, with double lid in the style of Louis XVI. On the lid is a chased and engraved panel of a cupid and dog in a landscape on matted ground, and a pierced border of foliage and arabesques, the open spaces being filled in with tortoise shell. On the inner lid is an oval miniature portrait of the artist Zuicke and his wife, painted by the artist himself.

Length, 3⅛ inches; width, 2¼ inches.

25 ~ 2235—German Silver Snuff Box Miss Gramercy

Oval shape, with hinged lid. On the lid is an enamel miniature portrait of a young lady signed Louise Kugler (a well-known French enamel painter who was often commissioned by the Government). The sides

are ornamented in square and oblong panels with chased floriated patterns. On the inside of the lid is the date 1804. Late Eighteenth, or early Nineteenth Century.

Length, 2½ inches; width, 2 inches.

80 — 2236—Louis Quatorze Snuff Box — A. R. Seymour

Mother-of-pearl mounted in gold. Rectangular, with hinged lid. The lid has a relief carving representing a scene with a warrior and three classical personages against an architectural background, set within a pierced and chased gold rocaille border. The sides and under part are finely carved with a star and scroll pattern. First half of Eighteenth Century.

Length, 2¾ inches; width, 2¼ inches.

350 — 2237—Gold French Louis XV Snuff Box — A. Haviland

Oval, with hinged lid, and an outer covering of green jasper. All the edges have a border of chased gold in two tints. In the centre of the lid, in chased gold, is a female figure representing Music, standing on a column, within a shaped rococo frame border set with rubies. About 1760. Was in the possession of the Duke of Wellington and later in that of the Duke of Cambridge, at whose sale it was purchased for Mr. Hoe.

Length, 3½ inches; width 2¼ inches.

280 — 2238—Louis Quinze Gold Snuff Box — A. W. Kreck

Rectangular, with hinged lid. The lid, sides and under part have miniature paintings of sporting subjects, after designs of Audry, under glass, and bordered with rocailles and cartouches, chased in gold of two tints. Maker's mark.

Length, 3¼ inches; width, 2¼ inches.

170 — 2239—Gold French Snuff Box — E. F. Bonaventure

Rectangular shape, with hinged lid. The lid, sides and under part panelled with enamel paintings of German domestic scenes within borders of chased, foliated and ornamental designs. Maker's mark: M. Paris gold standard mark: 1819-1838.

Length, 3⅜ inches; width, 2⅜ inches.

350 — 2240—Gold French Louis XVI Snuff Box

Oval, with hinged lid. Violet damasked enamelled field separated by a white enamel beading from the border of red and green wire enamel flowers and leaves in relief on a gold matted ground at the edges. In

the centre of the lid is an oval miniature painting showing two women, one carrying a basket of flowers on her head; the frame of the medallion repeats the border design. Maker's mark: J. B. Paris gold date letter 1777-1778. Poinçon de décharge. 1774-1780.

Length, 2¾ inches; width, 2 inches.

160 ≃ 2241—Gold French Louis XV Snuff Box S. Woods.

Oval, with hinged lid. On the lid is an oval enamelled miniature of allegorical figures representing Music, which is separated by a blue enamelled field from the green enamel ovolo border on the edge. The sides and bottom have richly chased and engraved decorations of vases, quivers, bows and musical instruments, within scalloped borders. Middle of Eighteenth Century.

Length, 2⅛ inches; width, 1½ inches.

575 ≃ 2242—Gold French Louis XVI Snuff Box E. F. Bonaventure

Oval, with hinged lid. The lid is occupied by an enamel painting of a mother and two children in a landscape with three sheep, and has a border of half-pearls on the edge; the sides and bottom are decorated with a foliated ornamentation of gold wire set with green and red wire enamel and a border of white on dark blue enamel ground. Maker's mark: G. R. C. About 1790.

Length, 2⅝ inches; width, 1¾ inches.

350 ≃ 2243—Louis Seize Snuff Box E. Field.

Oval, with hinged lid. Green translucent enamel field with inlaid moss agates. The lid is edged with a twisted ribbon border of gold of two tints in relief, and has in the centre an oval porcelain plaque, with miniature painting showing a gentleman crowning a lady at whose feet are two cupids and turtle doves. The bottom has the same edge border as the lid and in the centre and on the sides are gold medallions, with chased and engraved wheat, fruits and birds within frames of pearlettes. Maker's mark: I. I. Paris gold date letter 1767-1768.

Length, 2⅝ inches; width, 1⅞ inches.

90 ≃ 2244—Gold French Louis XVI Bonbonnière E. F. Bonaventure

All the edges have a border of gold pearlettes. In the centre of the lid is a round enamel miniature bust portrait of a girl, framed with ornaments set on enamel ground, alternately in dark and light blue. The sides and bottom have flutings and engraved dots, and in the centre of the bottom is a floral rosette in gold of two tints. Paris poinçon de décharge, 1780-1789. *Height, ⅞ inch; diameter, 2⅛ inches.*

600 ~ 2245—Gold French Snuff Box S Bernet

Oval, with hinged lid. Green translucent enamel field. All the edges have a scroll border of gold in relief; the side of the lid has a border of chased acanthus with brown enamel ovolo; the side of the box, which is divided in four panels by pilasters chased with laurel pendants, has borders of brown translucent enamels. In the centre of the lid is an oval enamel painting, in a chased laurel frame, of a gentleman kneeling before a lady. Maker's mark: F. Paris gold date letter 1769-1770. Poinçon de décharge, 1768-1774. Has leather case.

Length, 3¼ inches; width, 2⅜ inches.

30 ~ 2246—Gold German Snuff Box Mr Lauther

Oval shape, with hinged lid. Decorated on the lid and bottom with inlaid oval panels of cut-out tortoise shell, the subject on the lid being the Good Samaritan, the bottom having warrior's trophies. The lid and the sides have a border of richly engraved strapwork, rocailles, shells and flowers on a scale ground. Maker's mark: I. B. B. Hall mark of Dresden. Date letter "M." Eighteenth Century.

Length, 3 inches; width, 2⅜ inches.

140 ~ 2247—Gold Snuff Box E. F. Bonaventure

Rectangular, with hinged lid. All sides covered with a translucent grayish-blue enamel in a fine scale pattern and decorated with red ribbons; edged with plain gold. Maker's mark: a. Paris gold date letter 1755-1756. Poinçon de décharge 1756-1762.

Length, 3 inches; width, 1½ inches.

110 ~ 2248—Gold French Snuff Box F Baumeister

Flat, diamond shape, with hinged lid. The lid is edged with a border of light blue scallops on a dark blue enamelled ground; in the centre is an oval enamel miniature painting showing a river and boating scene. The sides have engraved gold laurel borders slightly touched with light blue enamel on a dark blue enamelled ground. In the centre of the bottom is an oval border of engraved arabesques separated from the laurel border by a blue enamelled field. First third of Nineteenth Century. Maker's mark: R. L. & C.

Length, 4⅛ inches; width, 3 inches.

400 ~ 2249—Louis Seize Gold Snuff Box E. F. Bonaventure

Rectangular shape, with hinged lid. On the lid and bottom are fluted panels filled with red, and bordered with dark blue enamel; the sides have red and blue enamel borders, and oblong panels containing chased

floral festoons on a fluted ground in gold of two tints. On the lid and bottom, framed in a laurel wreath, are medallions with cupids and birds chased in relief. Paris poinçon de décharge 1762-1768.

Length, 2⅝ inches; width, 2 inches.

190 00 2250—Empire Gold Snuff Box F Baumeister.

Flat octagonal shape, with hinged lid. In the centre of the lid, occupying its full width, is an enamel painting of Thetis and Achilles, which is bordered on two sides with engraved gold vines on a turquoise-blue enamel ground. The sides are covered with dark blue enamel and have an engraved vine border in gold; the bottom is adorned with finely chased diaper and leaf patterns on a matted ground. About 1820.

Length, 3½ inches; width, 2½ inches.

70 00 2251—French Agate and Gold Snuff Box Mrs. Lauther

Rectangular, with hinged lid. With a pierced and gold chased appliqué decoration, consisting of a medallion in the centre of the lid showing a lady and two cupids within a frame, the top and bottom of which are joined to the border on the edge by hanging garlands of flowers, and on the sides are amorini, birds in clouds and garden implements. Middle of Nineteenth Century.

Length, 3¼ inches; width, 1¾ inches.

20 00 2252—German Eighteenth Century Snuff Box S. S. Prince

Mother-of-pearl with silver mounting. Three-quarter length portrait of a young nobleman in uniform, painted on a gray ground.

Length, 2¾ inches; width, 2⅛ inches.

225 00 2253—Gold French Louis XVI Snuff Box Mrs Ogden Mills.

Oval shape, with hinged lid. The lid, sides and bottom are edged with a chased gold border of acanthus, within which is a dark blue translucent enamel field. The centre is occupied by an oval medallion framed in chased gold, containing an enamel painting of "The Holy Family with the Infant John." The sides are divided by chased gold pilasters into four panels of dark blue translucent enamel. Maker's mark: L. S.

Length, 3 inches; width, 2¼ inches.

90 00 2254—Gold French Louis XVI Snuff Box " " "

Oval shape, with hinged lid. Dark blue translucent enamelled field, all the edges with a border of gold arabesques on a light blue enamelled ground. On the lid is set an oval porcelain plaque with miniature

painting showing a cavalier kissing a lady's hand. (The enamel on the lid is partly missing.) Maker's mark: I. W. S. Paris gold date letter 1783-1787. In a shagreen case.

Length, 3½ inches; width, 2½ inches.

450 ~ 2255—Gold Snuff Box C. Field

Oval shape, with hinged lid. The lid, sides and bottom have an edge border of green and red wire enamel on gold matted ground; a line of white enamel beading separates the border from a blue translucent enamel field. In the centre of the lid, surrounded by a border of the green and red wire enamel arabesques, is an oval enamel miniature bust portrait of a lady. The sides and bottom repeat the treatment of the lid but the painting is replaced by a gold rosette ornament. Maker's mark: J. B. Poinçon de décharge 1773-1780. Paris gold date letter 1778-1779. In original leather case.

Length, 3⅛ inches; width, 2½ inches.

110 ~ 2256—Gold Snuff Box Mrs Chelsea

Oval shape, with hinged lid. Translucent blue enamel ground. All the edges have a richly chased scroll border in gold of two tints; the sides being divided into four panels by chased gold pilasters with lambrequins. In the centre of the lid in a plain gold band frame is the monogram L. J. set with brilliants.

Length, 2⅞ inches; width, 1½ inches.

500 ~ 2257—Gold Snuff Box A. W. Kreah

Flat, with hinged lid. On the lid, which is decorated with blue enamel arabesques on a gold ground, are two enamel miniatures containing figures of Diana and other mythological deities painted in colors on a translucent blue ground; on the bottom are two large shaped panels with arabesques in blue enamel. The remaining ground is engraved with flowering plants. Maker's mark: F. S.

Length, 3⅞ inches; width, 2½ inches.

210 ~ 2258—French Gold Snuff Box B Kaufman

Rectangular, in the form of a book. The top, bottom and back are entirely covered with inserted squares of moss agate, each being framed with a gold band; the sides are enamelled with a marbleized pattern; all the edges and two square centrepieces are bordered with small pearls. Has original morocco case.

Length, 3⅛ inches; width, 1¾ inches.

325 00 2259—Gold French Louis XV Snuff Box S. Woods.

Oval, with hinged lid. Translucent wine color enamel ground, all the edges having a foliated border set with green translucent enamel wire and small opals. In the centre of the lid is an oval medallion containing a floral rosette chased and set with opals which is framed within an inside border of opals and green enamel vines on a matted gold ground, and an outside white enamel border. Maker's mark: Y and a crown. Paris gold date letter 1762-1763. Poinçon de décharge 1756-1762. In original morocco case.

Length, 3½ inches; width, 2¾ inches.

70 00 2260—Silver Gilt Octagonal Snuff Box Madame Valois

With foliated border, chased and engraved. Inserted in the lid is a painted panel of a nymph asleep on a red drapery thrown over a rock in a landscape with blue sky. In the style of Rosalba Carriera. First half of Eighteenth Century.

Length, 4½ inches; width, 3⅞ inches.

450 00 2261—Elaborate Gold Snuff Box John Wells.

Rectangular, with hinged lid. On the lid is a large oval enamel miniature painting, under glass, of a three-quarter length portrait of a young lady on a gray background (painted by Henry Bone?). All the edges have a foliated border of chased gold, the remaining space is covered with a relief decoration of palmettes, arabesques and scrolls executed in gold of different tints on matted ground; in the centre of the bottom is a rosette, surrounded by foliated scrolls. First half of Nineteenth Century. Maker's mark: A. J. S. Date letter Q.

Length, 4¼ inches; width, 3½ inches.

5 00 2262—Silver Cigar Case and Lighter Combined Mrs. Ellis

Fluted surface with an appliqué gilded monogram A. J., and a crown with a cross. Decorated with miniatures painted in oil; on the inside of the outer lid, a Mexican landscape; on the outside of the inner lid a bust portrait of a woman signed "C. W. Chapman, Mexico, 1890," and on the inside, a Mexican rurale. Modern.

Length, 4 inches; width, 2¾ inches.

200 00 2263—Gold Snuff Box with Musical Attachments F. Baumeister

Rectangular, with hinged lid. The ground is chased in a fine diaper pattern; all the edges have chased foliated and scrolled borders on a matted ground. On the lid is an oval miniature of the muse of Music, within a frame border of half pearls. French, beginning of Nineteenth Century.

Length, 3⅝ inches; width, 2⅛ inches.

S. Woods

2264—Russian Packet Cigar Case

Black lacquer with painting of two lovers in Russian costumes. About 1850.

Length, 4¼ inches; width, 2⅝ inches.

2265—Scent Bottle

Cut glass with silver mounting. In a tortoise-shell case. Nineteenth Century.

Height, 4¼ inches.

F. Baumeister

2266—English Silver Snuff Box

Of rectangular shape, rounded at the top, and with hinged lid. The lid is covered with silver wire scrolls.

Length, 1½ inches; width, 1⅛ inches.

2267—French Gold Match Box

Oblong shape, with hinged lid. With an all-over chased decoration in gold of three tints on a punched and matted ground, consisting of landscapes with figures, flowers, birds and floral festoons. Eighteenth Century (?).

Length, 2½ inches; width, 1⅝ inches.

" "

2268—French Gold Match Box

Rectangular, with two compartments. The entire box has an elaborate decoration of vines, amorini, masks and arabesques, chased in relief on a matted ground.

Length, 3 inches; width, 1½ inches.

E. F. Bonaventure

2269—Two Rectangular Panels

Gold, with dark blue enamel borders. Enamel miniature paintings, one showing two children with musical instruments, the other an Italian boy, a monkey and a dog. French.

Length, 1½ inches; width, 1¼ inches.

Mrs. Geo F. Fe

2270—French Eighteenth Century Scent Bottle

With a gold stopper and mountings of pierced gold of rocaille design, flowers, birds and an engraved inscription "L'amitié vous l'offre."

Height, 3½ inches; width, 1⅜ inches.

A. Haviland

2271—Gilt Bronze Scent Bottle

French Eighteenth Century. Repoussé, chased and engraved ornamentation of Chinese *genre* scenes in strapwork frames. Middle of Eighteenth Century.

Height, 3¾ inches.

2272—Blue Enamel Perfume Holder

Bleu-de-roi enamel, cup shape scent holder, mounted in gold, with a gold chain which is attached to an enamel finger ring in design of a snake. On the inside of the lid is the inscription "Nelson to Lady Hamilton." Leather case. About 1800 (?).

Height, 1 inch.

2273—Old French Pocket Memorandum Book

Of tinted ivory. Beautifully mounted in gold. On the front is an oval panel with musical instruments and the inscription "Gage sincère," on the back an oval medallion with garden implements and the inscription "De bonne amitié"; both are in gold inlaid on a green enamelled ground, and within gold frames with laurel wreaths. The edges have chased laurel and twisted ribbon bands in gold of two tints.

Length, 3½ inches; width, 2⅝ inches.

2274—Silver Neckchain with Pendant

The pendant of blue enamel ground and set with rose brilliants. English, first half of Nineteenth Century.

Length, 11 inches.

2275—Turquoise and Silver Bracelet

Articulated serpent, incrusted with turquoises and rubies. Nineteenth Century.

2276—Gold Lockers of a Louis XVI Casket

Two large and two small; with chased and engraved ornamentation consisting of vases, rams' heads, laurel wreaths and panels with profile heads. Second half of Eighteenth Century. From the collection of the Earl of Chichester. Catalogue No. 3401.

2277—Oriental Gold Necklace

Of pierced gold links, which are intercepted by ornaments, each set with three rows of pearls. Nineteenth Century.

2278—Indian Gold Girdle

Composed of two strands with five horizontal plates of palm-leaf design wrought in filigree and set with coral; the buckle of pale green jade with intaglio ornamentation of two figures and inscription. Nineteenth Century.

ELEVENTH AFTERNOON'S SALE

MONDAY, FEBRUARY 27TH, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 2279 to 2519, inclusive

SILVER, GOLD AND ENAMEL WATCHES

40 ~ 2279—ENGLISH EIGHTEENTH CENTURY SILVER WATCH Thomas R. Proctor.
Double case, the outer overlaid with wire filigree. Movement by: "Wm. Howard, London." Second half of Eighteenth Century.

15 ~ 2280—GERMAN EIGHTEENTH CENTURY SILVER WATCH Dr. Vanderpool.
Double case, the outer repoussé, chased and pierced with borders of foliated scrolls, rocaille and shell motives, and a pastoral scene in relief. The inner has the sides pierced with scroll work. Movement by: "John Mayr, Dillingen." South Germany, middle of Eighteenth Century.

30 ~ 2281—ENGLISH EIGHTEENTH CENTURY SILVER WATCH A. W. Seymour
Double case, the outer with repoussé, chased and engraved borders of foliated scrolls, strapwork, animals and birds; and on the reverse a mythological scene in relief. Silver dial with engraved ornaments and numerals; back plate of movement elaborately chased. Movement by: "William Westbrook, London." First half of Eighteenth Century.

40 ~ 2282—ENGLISH EIGHTEENTH CENTURY SILVER WATCH J Vanderpool.
Triple case, the outer of shagreen, studded with silver nails; inner with repoussé, chased and pierced border of foliated scrolls and fruit gar-

lands, with female busts and flower vases framing a central cartouche with crown; the case containing the movement is pierced with a scroll pattern surrounding an engraved crest. Movement by: "Windmills, London." Middle of Eighteenth Century.

E. F. Bonaventure

180 00 2283—French Seventeenth Century Oval Silver Watch

The case engraved all over with arabesques and Biblical scenes from "Esther, Chap. 5 and 6," "Esther, Chap. 7 and 8." The dial is also decorated with engraved arabesques and figures. Movement by: "Denis C. Bordier." First half of Seventeenth Century.

15 00 2284—German Eighteenth Century Silver Watch Case Mrs Dunn.

Repoussé, chased and engraved borders of rocaille framing a panel with a mythological scene on the reverse, and on the front a band of beading. Middle of Eighteenth Century.

90 00 2285—German (Würtzburg) Traveling Alarm Watch John Earl

Silver case. Repoussé, chased, rocaille and shell work, in low relief, and with a pierced foliated edge. The movement by: "Johann Henner, Würtzburg." Würtzburg, middle of Seventeenth Century.

Diameter, 3¼ inches.

100 00 2286—French Eighteenth Century Gold Watch D. G Dery

The case with flowers and leaves inlaid in translucent enamels. Movement by: "Jen Le Roy, Paris." Paris, first half of Eighteenth Century.

60 00 2287—English Early Nineteenth Century Gold Watch

Double case, the outer enamelled with flowers and leaves inlaid in translucent enamels on green and turquoise-blue ground; inner case with a seascape within a red translucent scalloped border. Movement by: "Edward Prior, London." The case with maker's mark: A. N. and London date letter 1817.

100 00 2288—French Louis XVI Gold Watch Miss Benson.

The case with engraved ornamental borders and band of brilliants; on the reverse a wide fluted border decorated with acanthus and roses in gold of three tints, and a band of brilliants framing a portrait bust

of a lady in enamel painting above which is set an appliqué crown, also incrusted with small brilliants. Movement by: "L'Epine, Paris." About 1780.

90 ~ H. Jones

2289—French Louis XV Gold Watch

The case with engraved rocaille borders, flowers in translucent enamels and an enamel painting of two amorini. Movement by: "Ju. Le Roy, Paris IV." Early part of Eighteenth Century.

65 ~ A. R. Seymour

2290—English Eighteenth Century Gold Watch

The case with white enamel bands entwined with translucent green leaves on an engraved ground; on the reverse, an oval panel with musical instruments, flowers and fruits chased in gold of three tints, on translucent *bleu-de-roi* enamel ground. Movement by: "J. & A. Jump, London." About 1780.

45 ~ Mrs. Dunn

2291—Swiss Eighteenth Century Watch

The case with a border of sparks on both sides, and enamel paintings in panels, of a lady and gentleman with a guitar and music, and a seascape, on a blue ground decorated with flowers and leaves in translucent enamels. Movement by: "La Oltramare, Genève." End of Eighteenth Century.

105 ~ D. G. Very

2292—French Louis XVI Gold Watch

Encircled both back and front with pearls; the back enamelled with a painted panel of a youth and a girl before the altar of love, within a frame border of white ornaments on blue enamel ground. Movement by: "Vernes à Paris." About 1790.

130 ~ Geo. A. Hearn

2293—French Louis XVI Gold Watch

The case with borders of flowers and leaves chased on matted ground in gold of two tints; on the back is a pastoral scene painted in enamels. About 1780.

220 ~ H. Jones

2294—French Louis XVI Gold Watch

The case with chased foliated borders and band of sparks; on the back an enamel painting within a frame of white and gilt ornaments on a blue ground, showing two women at an altar beside which stands a male bust portrait on a pedestal. Movement by: "Argand & Salomon." About 1780.

140 ≈ 2295—French Eighteenth Century Gold Watch M. Jones.

The case inlaid with twisted wire bands and with a border of flowers and leaves in translucent enamels on matted ground; on the back an enamel painting of a youth kneeling before a girl. Movement by: "Berthoud à Paris." Middle of Eighteenth Century.

200 ≈ 2296—French Louis XVI Watch Mrs. Chelsea.

Double case, the outer of plain gold with crystal back, the inner with enamel ornamental borders in green and gilt on white ground; and on the back an enamel painting of a lady and a gentleman, the latter playing the guitar, painted in *grisaille*, on a translucent violet ground. Movement by: "Breguet, Paris." About 1780.

140 ≈ 2297—English Eighteenth Century Gold Watch M. Jones.

Double case, the outer of plain gold with crystal back, the inner with a laurel border on both sides in white enamel on a blue ground, and on the back the bust portrait of a girl, painted in enamels on a translucent blue ground. First third of Eighteenth Century.

160 ≈ 2298—French Louis XVI Gold Watch Mrs. Dunn.

Double case, the outer with plain gold and glass back; inner with chased and engraved border on a dark blue enamel ground; on the back an enamel painting of Cupid in a rose garden. Movement by: "Etienne Le Noir, Paris." About 1780.

20 ≈ 2299—English Eighteenth Century Silver Watch with Fob

The case with repoussé, chased and engraved borders of rocaille, shell and acanthus motives, and on the back an enamel painting of a pastoral scene. Movement by: "John Wilter, London." Has a steel fob with Wedgwood pendants, and an enamel panel.

50 ≈ 2300—German Eighteenth Century Gold Watch

The case with an engraved laurel border and enamel paintings of landscapes in panels, signed: "*Les deux freres Huaut, peintres de son A. E. de Grandaban*"; on the back two semi-nude figures, the man writing on a tree the initials "A. E." Movement by: "Ant. Becker a Frankfort." First half of Eighteenth Century.

2301—Germany Eighteenth Century Gold Watch

The case covered with enamel paintings. On the back landscapes, signed "*Fratres Huaut pinxerunt.*" In the centre of the dial is a painting of Madonna and Child. Movement by: "J. Nauta Leuwaerden." Middle of Eighteenth Century.

2302—Dutch Eighteenth Century Watch

Enamelled case, on the back a painting of nude and semi-nude figures against a landscape background. The movement by: "Phs Van Ceule, Hague." First half of Eighteenth Century.

2303—French Eighteenth Century Gold Watch

Enamelled case, with landscape borders, and on the back two men and a woman in fancy costumes. The movement by: "Jlin Le Roy, Paris." Middle of Eighteenth Century.

2304—French Eighteenth Century Gold Watch

The case with floriated borders inlaid in enamels; on the back is an engraved border framing an enamel painting, the Assembly of Goddesses of Love; the hands incrusted with sparks. Mark on case: P. B. C. and crown. Middle of Eighteenth Century.

2305—English Eighteenth Century Gold Watch

With chased and engraved borders of rocaille, shell, and flower garlands; on the back an enamel painting of Abraham, Melchisideck, and other personages. The movement by: "Isaac & J. Japs Rey." Middle of Eighteenth Century.

2306—Dutch Eighteenth Century Watch

Copper case with enamel paintings, on the edge landscapes, and on the back two mythological figures; signed: "*Les freres Huaut.*" In the centre of the gold dial two allegorical female figures upholding a crown with the letter "G" Chased in relief. Movement by: "Landre, Amsterdam." First half of Eighteenth Century.

2307—German Eighteenth Century Gold Watch

Enamelled with a border of landscapes; on the back Diana and Acteon in a landscape, and on the inside of the case a flower spray. The movement by: "Anto. Bradt, Augsburg." Middle of Eighteenth Century.

380 00 2308—English Seventeenth Century Gold Watch E. F. Bonaventure

The case covered with enamel paintings; on the front Venus and Adonis, on the back mythological figures and on the dial a portrait bust of a lady. The movement by: "D. Bouguet, Londini." Middle of Seventeenth Century.

300 00 2309—French Eighteenth Century Gold Watch with Fob Mrs John E. Parsons

The case with a chased and engraved rocaille and floriated border and on the back a foliated border in gold of three tints framing a panel with enamel painting of a kitchen interior after Chardin; white enamel dial incrusted with sparks. Movement by: "Dufalga, Paris." Has a gold fob richly chased and pierced, the clasp of which is chased with a cupid and fruit motives. About 1780.

200 00 2310—Swiss Louis XV Gold Watch A. R. Seymour

Incrusted with rose-diamonds and ornamented on the back with an enamel painting of Adonis departing for the chase, within a fluted border decorated with floral motives and incrusted with rose-diamonds. Movement by: "Dufalga à Paris." Gold case with maker's mark: H. F., a crown and 600. Second half of Eighteenth Century.

55 00 2311—Enamelled Watch Thos. R Proctor

In egg-shape case, enamelled white and mounted in silver. Decorated with gilt figures, heads and stars in relief, and with a few leaves *en sémis* painted green and gold. The watch has a decorated enamel dial.

70 00 2312—English Eighteenth Century Gold Watch S. Woods

Repoussé, chased and engraved foliated and floriated borders, and on the back a female figure with a cupid in a landscape chased in relief in gold in three tints and with silver inlays. Second half of Eighteenth Century.

100 00 2313—French Nineteenth Century Gold Repeating Watch D. G. Derry

Engine-turned back. Skeleton dial with two figures in vari-colored gold and enamel; strikes on silver bell. The hour figures on a circle of white enamel, the upper plate of works gilt and engraved. Beginning of Nineteenth Century.

E. F. Bonaventure.

220 2314—English Eighteenth Century Gold and Enamel Watch

Double case. The outer borders partly pierced and inlaid with enamels, alternating with chased panels of birds, hearts and arrows, and on the back a repoussé and enamel painting of Venus and Cupid; the inner with a band of pierced and engraved foliated pattern. Movement by: "Jn. Bushman, London." Middle of Eighteenth Century.

130 2315—English Eighteenth Century Gold Watch Mrs. Dunn.

Double case, the outer with repoussé, chased and engraved borders of rocaille; and on the back a reclining Venus with Cupid. Middle of Eighteenth Century.

130 2316—English Eighteenth Century Gold Watch Mrs. Farr.

Double case, with repoussé, chased and engraved borders of rocaille, shell and foliated motives, and on the back a mythological scene with cupids and rocailles in repoussé. Movement by: "J. Wilders, London." Middle of Eighteenth Century.

160 2317—Eighteenth Century Gold Watch A. Jones.

Double case, the outer with repoussé, chased and engraved borders of rocaille and flowers; on the back two figures in a garden in bold repoussé and chased work. Engraved gold dial. Signed: "Weylandt, Amsterdam." Movement by: "J. Orpion, London." Middle of Eighteenth Century.

160 2318—English Eighteenth Century Gold Watch A. Haviland.

Double case, the outer with repoussé, chased and engraved borders of rocaille and flowers, and on the back a Biblical subject, floral festoons and rocailles in bold repoussé. Movement by: "Jno. Curtis, London." Middle of Eighteenth Century.

140 2319—English Eighteenth Century Gold Watch S. Woods.

Double case, the outer with repoussé, chased and engraved borders of foliated scroll and warrior's trophies, and on the back three mythological subjects in bold repoussé and chased. Movement by: "Lerceh Co. (?) London." Middle of Eighteenth Century.

2320—English Eighteenth Century Gold Watch

Double case, the outer with repoussé, chased and engraved borders of rocaille and flowers, and on the back a mythological subject executed in very high relief. Movement by "Grantham, London." Middle of Eighteenth Century.

2321—English Eighteenth Century Gold Repeating Watch

Double case, the outer with repoussé, chased and pierced borders of rocaille, foliated scrolls and shell motives; and on the back a mythological subject in bold repoussé. The inner with a band of pierced and foliated scroll patterns. Movement inscribed: "London." Middle of Eighteenth Century. Cabrier.

2322—English Eighteenth Century Gold Watch

Double case, the outer with repoussé, chased and engraved border of rocaille and flowers; on the back a scene representing an Oriental betrothal; repoussé and chased. Movement by "Edmd, Prideaux, London." Middle of Eighteenth Century.

2323—English Eighteenth Century Gold Watch

Double case, the outer with repoussé, chased and pierced borders of rocaille and flowers, and on the back a group of four figures, forming a musical party, in gold repoussé. Movement by: "H. Fish, Royal Exchange, London." Middle of Eighteenth Century. The hands are missing and the works upset.

2324—English Seventeenth Century Gold Watch

Double case, the outer repoussé, with chased and engraved borders of rocaille and flowers, and on the back the Queen of Sheba before Solomon worked in very high relief. Movement by: "T. Miller, London." Second half of Seventeenth Century.

2325—English Eighteenth Century Gold Repeating Watch

Double case, the outer with pierced, repoussé and chased borders of foliated scrolls and rocailles, and on the back an episode in domestic life in a bold repoussé. The inner with a broad band of pierced and foliated scrolls. Movement by: "Johan de Beaufere, London." Middle of Eighteenth Century.

2326—English Eighteenth Century Gold Watch

Double case, the outer with repoussé, chased and engraved borders of rocaille and flowers; and on the back a mythological scene from Roman history in bold repoussé, chased and pierced. Movement by: "Jn. Markham, London." Middle of Eighteenth Century. Has extra case of leather mounted in gold of Eighteenth Century.

2327—English Eighteenth Century Gold Watch

Double case, the outer with repoussé, chased and engraved borders of rocaille and flowers, and on the back a mythological subject in bold repoussé and chased. Movement by: "Wm. Crayton, London." Middle of Eighteenth Century.

2328—English Eighteenth Century Gold Repeating Watch

Double case, the outer has borders of pierced foliated panels alternating with birds, animals and flowers; the back has a panel with the "Adoration of the Magi," in bold repoussé and chased on a matted ground. The inner with a broad band of pierced and foliated scrolls. The case by Thomas Hening. The movement by: "Thomas Gordon, London." Middle of Eighteenth Century.

2329—English Eighteenth Century Gold Watch

Double case, the outer with repoussé, chased and engraved borders of rocaille and flowers, and on the back Christ's Triumph in bold repoussé and chased. Has an engraved gold dial. Movement by: "Jno. Brockbank, London." Middle of Eighteenth Century.

2330—English Eighteenth Century Gold Repeating Watch

Double case, the outer with repoussé, chased and pierced borders of foliated scrolls, flowers, cupids, and on the back Venus and Neptune, executed in repoussé, chased and pierced. The inner with a band of foliated scrolls and cartouches in pierced and engraved work. Movement by: "Jn. Ellicott, London." Eighteenth Century.

2331—English Eighteenth Century Gold Repeating Watch

Double case, the outer with repoussé, chased and pierced borders of rocaille and shell motives, and on the back Perseus and Andromeda in bold repoussé. The inner with a band of foliated scrolls in pierced work and engraved. Movement by: "Cabrier, London." Middle of Eighteenth Century.

2332—English Eighteenth Century Gold Repeating Watch

Double case, the outer with repoussé, chased and pierced borders of foliated scrolls, birds, flowers and animals; and on the back a scene from Roman history in repoussé; the inner with a band of engraved and foliated scrolls. Movement by: "W. Kipling, London." Middle of Eighteenth Century.

2333—English Eighteenth Century Gold Watch

Double case, the outer with repoussé, chased and engraved work on a matted ground, consisting of rocaille and floral borders; and on the back a mythological subject in high relief. Has an engraved gold dial. Movement by: "Daniel Vauguion, Pall Mall." Case, maker's mark: D. A. Second half of Seventeenth Century.

2334—English Eighteenth Century Gold Repeating Watch

Double case, the outer with repoussé, chased and pierced borders of foliated scrolls, shell and acanthus motives, and on the back a Pierrot playing the guitar and Columbine seated in a shell, around which are cupids, scrolls, shell and floral motives executed in repoussé and chased, the inner with a band of foliated scrolls in pierced work. Movements by "C. Cabrier, London." Middle of Eighteenth Century.

2335—English Eighteenth Century Gold Repeating Watch and Chatelaine

Double case, the outer with repoussé, chased and pierced borders of foliated scrolls, birds and animals, and on the back a cartouche: the inner with a band of pierced foliation and engraved cartouche; gold dial. The gold chatelaine has rich perforations and three plates having profile busts: the buckle, two mythological figures and a cupid in high relief. Signed: "Howes."

2336—English Eighteenth Century Gold Watch

Double case, the outer with repoussé, chased and engraved borders of rocaille and flowers, and on the back a Roman victor seated on a throne receiving tribute. Movement by: "Hugh Gordon, Aberdeen." Middle of Eighteenth Century.

2337—English Eighteenth Century Gold Repeating Watch with Elaborate Chatelaine

Double case, the outer of repoussé rocaille pattern, with inserted panels of agate, the inner with a band of foliated scrolls and pierced

work. The movement by: "Petr. Vincent, London." The chatelaine of richly elaborate chased rocaille pattern incrusted with polished agates to correspond with the watch case. Middle of Eighteenth Century. In original morocco case.

2338—French Louis XV Gold Watch Chatelaine

Three plates and catch, richly chased in high relief with mythological figures, on a matted ground; side pendants with seal and watch key, the latter with a large ruby ornament. Middle of Eighteenth Century.

2339—English Gold Watch Chatelaine

Richly ornamented in relief and chased work of cupids, mythological figures and rocailles on a matted ground. Maker's mark: "T. L."

2340—French Louis XV Gold Watch Chatelaine

Three plates and catch, each with mythological figures within rocaille frames, executed in high relief and chased; side pendants for watch key and seal. Middle of Eighteenth Century.

2341—Antique Silver Brooch with Pendant

The brooch in form of a rosette, the pendant consisting of four plates, joined by pearls. Of fine workmanship and set with sapphires, rubies and yellow diamonds.

MINIATURE PAINTINGS AND MINIATURE PORTRAITS

2342—Two Miniatures by Rosalba Carriera

A. "Cleopatra." Signed: "Ros. C. 1720." Gilt frame.

B. "Sigismonda a Tancredi." Signed: "Ros. C. 1720." Gilt frame.

Height, 2 inches; width, 1⅝ inches.

2343—Two French Miniatures

A. Round. Bathsheba at the Bath—a scene with five figures in a landscape setting. Gilt frame. Eighteenth Century.

Diameter, 2⅜ inches.

B. Enamel painting on copper. On the convex side a Roman woman and a warrior; on the concave side a forest landscape. About 1700.

Diameter, 2 inches.

2344—Two Miniatures by Rosalba Carriera

A. "Jupiter and Calisto" seated at the foot of a tree, in a landscape. Signed: "Ros. C. 1720." Round gilt frame.

Diameter, 2⅜ inches.

B. "Telemachus and Calypso." Scene with five figures. Signed: "Ros. C. 1720." Round gilt frame.

Diameter, 2½ inches.

2345—Three Miniatures by Rosalba Carriera

A. "History Discovering Truth," painted on ivory. Signed: "Ros. C. 1720." Round gilt frame.

Diameter, 2⅜ inches.

B. "La Musique Espagnole." Scene with two figures, lady with a book of music and a gentleman playing the mandolin. Signed: "Ros. C. 1720." Round gilt frame.

Diameter, 2½ inches.

C. "Joseph and Potiphar's Wife." Signed: "Ros. C. 1720." Round gilt frame.

Diameter, 2⅜ inches.

2346—Pair Miniature Paintings on Ivory by Rosalba Carriera

"Summer." Peasants at work in the fields, with the walls of a town in the distance. "Autumn." Landscape with the ruins of a classical temple and three principal figures. Both signed: "Ros. C. 1720." Round gilt frames.

Diameter, 2⅞ inches.

2347—French Eighteenth Century Miniature Painting

Classical landscape with three figures in the manner of Claude Lorrain. Oval gilt frame. Beginning of Eighteenth Century.

Height, 2⅜ inches; width, 3⅜ inches.

2348—Pair Miniature Paintings

Coast scenes in a storm, with the sun hidden behind clouds, ships foundering, and in the foreground one on the shore, against which the waves are breaking; Hero, Leander and other figures; tower and town to the right. Signed: "Wilson." Oval gilt frames.

Height, 3 inches; width, 3¾ inches.

2349—Two French Eighteenth Century Miniature Paintings

A. "Venus and Adonis." Almost full length figures, and with two cupids and two dogs in a landscape. Oval gilt easel frame. About 1730.

Height, 1⅞ inches; width, 2⅞ inches.

B. Painted in *grisaille* and rose on paper set under glass on the bottom of an octagonal box, the top of which is of ivory, the sides being of gold. Half length portrait of a lady seated at a writing table and looking at a locket she holds before her. First half of Eighteenth Century.

Height, 2 inches; width, 3 inches.

H. Jones.

60 ~ 2350—Two French Eighteenth Century Miniature Paintings

A. "Bacchante and Cupid" with two doves in a landscape background. Round gilt frame and black velvet mat. Middle of Eighteenth Century.

Diameter, 2½ inches.

B. Bust portrait of a lady within a garland of flowers forming a frame. A cupid is at her left. Blue velvet panel and gilt frame. About 1700.

Diameter, 2¼ inches.

A. R. Seymour.

2 00 ~ 2351—Pair French Eighteenth Century Miniature Paintings

"Les Adieux." Scene in a box at the theatre, with a young woman, two gentlemen and a maid. "La Petite Loge." *Genre* scene with two women and a gentleman in a box at the theatre. Both after engravings by Moreau le Jeune, and in gilt frame.

Height, 2⅜ inches; length, 3⅛ inches.

90 ~ 2352—Two French Miniature Paintings

A. Seaman.

A. Octagonal. Landscape with Diana kissing a nymph; three cupids and two dogs. Gilt frame with black velvet mat. Middle of Eighteenth Century.

Height, 2 inches; width, 2¾ inches.

B. Oval. Young shepherdess carving a name (Tancred) on the trunk of a tree; landscape background. Silver frame and blue velvet mat.

Height, 2½ inches; width, 1⅝ inches.

60 ~ 2353—Two French Eighteenth Century Miniatures

H. Jones.

A. Oval. Three-quarter portrait of two nymphs and cupid holding a torch; landscape background. Middle of Eighteenth Century.

Height, 2¾ inches; width, 3½ inches.

B. Oval. Two three-quarter length standing figures, a young woman and a young cavalier. Gilt frame. About 1720.

Height, 2⅜ inches; width, 3⅛ inches.

2354—Pair French Eighteenth Century Miniatures

Half length portrait of a Prince in armor wearing the Order of the Golden Fleece; seascape background; and bust portrait of a Princess in a blue corsage and black lace mantle; a column and curtain in the background. Both with gilt frames. About 1720.

Height, 2¼ inches; width, 3⅛ inches.

2355—Three French Eighteenth Century Miniatures

A. Half length portrait of a lady: "La Source." Landscape background.

Height, 2¼ inches; width, 3⅛ inches.

B. Bust portrait of a lady in lace dress with blue ribbons.

Height, 2 inches; width, 2⅞ inches.

C. Three-quarter length portrait of three ladies in the character of three of the Muses, seated against a light sky background.

Height, 2⅛ inches; width, 2¾ inches.

All in gilt frames. Middle of Eighteenth Century.

2356—Dutch Seventeenth Century Miniature Painting

A landscape with two riders and three other figures in front of a smithy. Signed: "W." Gilt frame.

Height, 2¾ inches; width, 3⅛ inches.

2357—French Eighteenth Century Miniature Painting

Round. A nymph seated with two cupids on the banks of a stream. Signed on the back: "Charlier." Chased silver gilt frame. Middle of Eighteenth Century.

Diameter, 2¾ inches.

2358—Miniature by Delafue

A lady more than half length seated at a table on which lies an open book, the "Traite de L'Amitié." A cupid floating on clouds behind her chair points to a cartel on which is "46 ans," the age of the sitter. Signed: "Delafue 1767." Gilt frame.

Height, 2⅛ inches; width, 2⅞ inches.

2359—Eighteenth Century Miniature

Portrait of Maria Teresa and Joseph II of Austria. The young Joseph in red uniform, writing at a table, at which is seated the Empress, his mother, in a white dress. Architectural background. About 1760.

Height, 1⅞ inches; width, 2¾ inches.

Prof. E. R. Smith

2360—Oil Miniature Painting

On an oval agate. Cavalry combat with a town and mountains in the distance. Gilt frame. Eighteenth Century.

Height, 1⅞ inches; width, 2½ inches.

Mrs. Henry Pearce.

2361—Miniature Russian Icon

Madonna and Child painted on mother-of-pearl. Chased silver sunburst frame. Nineteenth Century.

Height, 1⅛ inches; width, ⅞ inch.

Mrs. Sturr Neil.

2362—Miniature Painting by Chatillon

Round. Two women offering a sacrifice at the altar of Cupid. Painted *en camaïeu* in *grisaille* on a black ground. Signed: "Chatillon, fec." Gilt frame. About 1790.

Diameter, 2⅝ inches.

Mrs. Farr.

2363—French Eighteenth Century Miniature Painting

Round. *Genre* scene with half-length figures of a cavalier and two ladies, one of whom is seated at a table writing. Gilt ormolu frame.

Diameter, 2⅝ inches.

Miss Gramercy.

2364—French Eighteenth Century Miniature Painting

Round. *Genre* scene with three figures representing a young couple at a fortune teller's. Gilt ormolu frame. About 1780.

Diameter, 2⅞ inches.

A. Haviland.

2365—French Miniature Painting

Oval. Copy of Titian's "Venus" in gilt frame. Louis XV design. Eighteenth Century.

Height, 3 inches; width, ⅞ inch.

Mrs. Farr.

2366—Pair Miniature Paintings by Rosalba Carriera

"Venus and Adonis." Two full-length figures, with a cupid, a swan and a dog in a landscape. Signed: "Ros. C. 1723."

Height, 4½ inches; width, 2¼ inches.

"Mars and Venus." Two full-length figures with three cupids; landscape background. Signed: "Ros. C. 1720." Both in gilt frame.

Height, 4½ inches; width, 3¼ inches.

A. Preston

2367—Pair French Eighteenth Century Miniatures

Oval portraits of Louis XVI and Marie Antoinette. Painted in profile on ivory. Mounted in gilt frames with decorated porcelain panels of the period. About 1780.

Height, 2¼ inches; width. 1¾ inches.

45 00 2368—Three Small Miniature Portraits Mrs. Farr.

A. Bust portrait of an army officer in blue coat, on light gray background. German, middle of Eighteenth Century.

Height, 1¼ inches; width, 1 inch.

B. Bust portrait of Napoleon in green uniform with medals and the ribbon of the Legion of Honor across his breast. Signed: "Andreoli."

Height, 1½ inches; width, 1¼ inches.

C. Bust portrait of a cavalry officer in blue coat with gold trimmings, on a light brown background. French. About 1830. All in gilt frames.

Height, 1⅝ inches; width, 1⅜ inches.

30 00 2369—Two French Miniatures Miss Gramercy.

A. Bust portrait of a man in brown coat. Signed: "Andreoli."

Diameter, 1¾ inches.

B. Bust portrait of a lady in a blue dress and with a large lavender hat. Signed: "L. F. Aubry" (Louis François Aubry). Both in gilt frames.

Height, 1¾ inches; width, 1⅜ inches.

15 00 2370—Early Nineteenth Century Miniature

Hexagonal medallion. Bust of a man in profile to the left, painted *en camaïeu* in *grisaille* on a reddish-brown background. Signed: "Pescolsky." About 1800. Plain gold mounting.

Height, 1⅝ inches; width, 1¼ inches.

22 00 2371—French Miniature Robert E. Tod.

Oval. Profile bust portrait of a lady facing the left, painted *en camaïeu* in *grisaille* on a black ground. Beginning of Nineteenth Century. Gilt frame.

Height, 2⅜ inches; width, 2 inches.

50 00 2372—Miniature Portrait of Gluck by Sauvage Miss Gramercy

Oval. Profile bust to the right, painted *en camaïeu* on a black ground. Joseph Gregoire Sauvage. Velvet mat and chased gilt frame.

Height, 2¾ inches; width, 2¼ inches.

15 00 2373—English Eighteenth Century Miniature F. W. Haldenby

Oval. Bust portrait of a gentleman, apparently a naval officer, in lavender coat, with his hat under his arm, on a gray background.

Pierced and engraved gilt ormolu frame, with a ship, the Union Jack and other flags, together with trophies of war. First half of Eighteenth Century.

Height, 2⅛ inches; width, 2½ inches.

30 ~ 2374—French Eighteenth Century Miniature Miss Gramercy.

Oval medallion. Bust portrait of a gentleman dressed in a blue velvet suit with gold braid trimmings. Framed and backed with gold. Middle of Eighteenth Century.

Height, 2 inches; width, 1⅝ inches.

40 ~ 2375—English Miniature Mrs Jos. Pulitzer.

Oval medallion. Bust portrait of a young girl in a yellow dress with lavender trimmings. Plain gold mounting having on the back the monogram "JE" in an oval medallion over plaited hair. About 1820.

Height, 1⅞ inches; width, 1½ inches.

100 ~ 2376—French Eighteenth Century Miniature Portrait Miss Gramercy

Oval. Bust portrait of a lady wearing a low cut blue dress and a lavender drapery. Gold frame with glass back. Beginning of Eighteenth Century.

Height, 2 inches; width, 1⅝ inches.

65 ~ 2377—English Early Nineteenth Century Miniature Mrs. Dunn.

Oval. Bust portrait of Peter Robert, 2nd Lord Gwydir, 19th Lord Willoughby de Eresby; in brown coat trimmed with fur, and a blue mantle. Gold mounting with border of pearls, and a lock of hair inserted in the back on an opalescent ground.

Height, 2 inches; width, 2½ inches.

250 ~ 2378—Miniature by George Romney Mrs. Jos. Pulitzer.

Oval. Bust portrait of John Thring, Esq., when young, in blue coat and white waistcoat with red stripes, and wearing a large neckerchief. Engraved gold mounting with pearl and translucent blue enamel borders, and in an oval on the back a lock of braided hair. Eighteenth Century.

Height, 1⅝ inches; width, 1⅛ inches.

25 ~ 2379—French Eighteenth Century Miniature Portrait Miss Gramercy.

Oval. Half length portrait of Daubenton, the naturalist, in lavender coat; dark gray background. In gilt frame. About 1780.

Height, 2½ inches; width, 2 inches.

2380—French Eighteenth Century Miniature

Oval. Bust portrait of a lady wearing a pale green embroidered dress and blue mantle lined with ermine; landscape background. Signed: "J. V." In gilt frame. About 1750.

Height, 2 inches; width, 2⅜ inches.

2381—English Eighteenth Century Miniature

Three-quarter standing portrait of an English country maiden holding fruit in her apron. About 1750. Chased silver frame.

Height, 2⅝ inches; width, 1⅞ inches.

2382—English Miniature Portrait

Oval. Bust portrait of an army officer in red uniform with standing collar and gold trimmings. Plain gold mounting, the back with braided hair and an "M" in gold in the centre. About 1820.

Height, 2⅞ inches; width, 2⅜ inches.

2383—French Eighteenth Century Miniature

Oval. Bust portrait of a gentleman in blue coat, and wearing a lace jacket. In gilt frame within a panel of satinwood. Second half of Eighteenth Century.

Height, 1⅞ inches; width, 1½ inches.

2384—French Early Nineteenth Century Miniature

Octagonal. Full bust portrait of a lady wearing a low cut dress of brown and black and a black lace scarf. Plain gilt mounting with glass back.

Height, 2⅞ inches; width, 2⅜ inches.

2385—Early Nineteenth Century Miniature

Oval. Full bust portrait of a lady with auburn hair, wearing a white dress, and dark blue drapery. Plain gold frame, with translucent blue enamel back and gold monogram "T. W."

Height, 2⅜ inches; width, 2 inches.

2386—French Eighteenth Century Miniature

Oval. Half length portrait of a gentleman in a green coat and white waistcoat. Gold mounting; on the back the monogram "JH" set on an opalescent panel which is surrounded by a *bleu-de-roi* enamel border. End of Eighteenth Century.

Height, 2 inches; width, 1¾ inches.

2387—French Early Nineteenth Century Miniature

Oval. Bust portrait of a lady in a black gauze dress and wearing a pearl necklace and large pendant earring. Gilt frame with bowknot.

Height, 2⅞ inches; width, 2⅛ inches.

2388—English Early Nineteenth Century Miniature

Oval. Half length portrait of a lady in a low cut white dress and wearing over her shoulder a red scarf. Gilt frame.

Height, 2⅝ inches; width, 2⅛ inches.

2389—German Miniature

Oval medallion. Bust portrait of Von Reutel, Court Physician to King Ludwig of Bavaria, in Court dress and wearing his decorations. Gold mounting with glass back. About 1820.

Height, 2½ inches; width, 2 inches.

2390—Early English Miniature

Oval. Bust portrait of a gentleman in a blue coat and white waistcoat, and wearing a jabot. Gold mounting with a glass back. About 1810-1820.

Height, 2¾ inches; width, 2¼ inches.

2391—Miniature Portrait of Louis XIV by Petitot

Round. Bust portrait, within a gold and enamelled frame consisting of a narrow white and blue band, a wide black enameled border and a narrow *bleu-de-roi* edge-band. In morocco case which is inscribed "Petitot." (Jean Petitot.) About 1700.

Diameter, 3⅛ inches.

2392—English Miniature

Oval. Half-length portrait of a young gentleman in a blue coat and striped lavender waistcoat. In gilt frame. About 1810.

Height, 2⅝ inches; width, 2⅛ inches.

2393—Miniature Portrait Attributed to Peale

Oval medallion. Profile bust portrait of a young lady in a white dress and a white lace cap trimmed with rose-pink ribbons. Plain gold mounting with a solid back. About 1810.

Height, 2½ inches; width, 2 inches.

2394—Nineteenth Century Miniature

Oval. Bust portrait of a gentleman in dark green coat, white vest and high collar with elaborate stock. Signed: "L. B. 1814." In green morocco case.

Height, 2¾ inches; width, 2¼ inches.

180 2395—Miniature by George Englehart Ralph W. Dundas.

Oval. Bust portrait of a young lady in a white dress with ruffled collar and blue ribbons, and wearing pearls in her powdered hair. Gold mounting with enamel borders on the front, and a landscape in translucent blue enamel on the back. English. Eighteenth Century.

Height, 1⅞ inches; width, 1½ inches.

340 2396—Miniature Attributed to Nathaniel Plymer " " "

Oval medallion. Bust portrait of a beautiful young lady in white draperies, her hair in long powdered curls. Plain gold mounting. Inserted in the back under glass is plaited hair and the monogram "E. H." English. Eighteenth Century.

Height, 2⅞ inches; width, 2⅜ inches.

70 2397—Miniature Portrait of the King of Rome by Andreoli Mrs John E. Parsons

Round. Half length portrait of the young Prince with long curly hair and wearing a blue coat with lace collar and a pink sash. Signed: "Andreoli." In gilt frame.

Diameter, 2 9-16 inches.

170 2398—Miniature by Nathaniel Plymer Mrs. Farr.

Oval. Bust portrait of a gentleman in a brown coat and wearing an elaborate neckerchief. Plain gold mounting with a translucent *bleu-de-roi* enamel panel inserted in the back. English. Eighteenth Century.

Height, 2½ inches; width, 2 inches.

55 2399—French Miniature Mrs Dunn.

Oval. Full bust portrait of a lady in black dress, white girdle and lace collar. Inscribed on the back: Portrait of my cousin before she departed for London, 20th day of September, 1820. Signed: "Justine de Montizon." In gilt frame.

Height, 2⅞ inches; width, 2¼ inches.

140 2400—English Miniature in the Manner of Cosway Mrs. Farr.

Oval. Bust portrait of a man in a blue coat and a white waistcoat and wearing a large neckerchief. Mounted in gold; on the front a wide band of braided hair, and on the back a lock of hair tied with gold thread and pearls under glass; wide band of *bleu-de-roi* translucent enamel. London. About 1800.

80 2401—Miniature by Chabanne " "

Oval medallion. Half length portrait of a woman in black dress and wearing a transparent lace fichu. Signed: "Chabanne 1827." Gold mounting with repoussé back.

Height, 3¾ inches; width, 3 inches.

Mrs Armand G. Smith

2402—English Eighteenth Century Miniature by Signac

Round. Half length portrait of a lady in a décolletté costume with short sleeves: landscape background. In gilt frame.

Diameter, 2⅞ inches.

A. R Seymour

2403—Miniature in the Manner of Cosway

Oval. Bust portrait of a young lady with powdered hair, wearing a white dress, with lace ruff, a pearl necklace and earrings. On the back is an oval panel with a rustic scene showing a peasant girl with a dog and hens in a landscape. Gold mounting with border of pearls in front, and on the back a band of translucent *bleu-de-roi* enamel. English. Eighteenth Century. About 1780.

Height, 2⅞ inches; width, 2⅜ inches.

Edw Kalish

2404—English Miniature

Round. Half length portrait of a lady in a dark striped dress with a Marie Antoinette fichu and wearing around her neck a miniature pendant. In tortoise shell frame. About 1800.

Diameter, 2⅞ inches.

A. Gomes

2405—English Early Nineteenth Century Miniature

Oval. Bust portrait of a lady in a white dress and wearing a coral bead necklace. In gilt frame.

Height, 3⅛ inches; width, 2½ inches.

Walter A. Stebbins

2406—French Eighteenth Century Miniature

Oval. Three-quarter length portrait of a young woman: "La Source." In gilt and velvet frame. First half of Eighteenth Century.

Height, 3 inches; width, 2¼ inches.

Prof. E. R. Smith

2407—Nineteenth Century Miniature

Oval. Bust portrait of Raphael, after his portrait in the Uffizi Gallery. Gilt and wood frame.

Height, 2¼ inches; width, 1¾ inches.

Mrs. Dunn

2408—Miniature by Judlin

Round. Half length portrait of a young army officer in red and green coat and gold epaulets in a landscape background. Plain gold mounting; on the back two conjoined monograms and arabesques in openwork gold on a translucent *bleu-de-roi* enamel ground. Signed: "Judlin 1784." Eighteenth Century.

Diameter, 2½ inches.

2409—Miniature of Mme. Tallien by Silvy

Round. Half length portrait in a white Directoire dress and wearing over the right shoulder a red scarf and around the neck a chain with pendant; landscape background. In gilt frame. Signed: "Silvy."

Diameter, 2¾ inches.

2410—Miniature by Defregger

Oval. Head of a German peasant girl. Signed: "Defregger." Gold mounting.

Height, 2⅞ inches; width, 2¼ inches.

2411—Miniature by Chabanne

Oval medallion. Bust portrait of a gentleman in black coat, on a gray background. Signed: "Chabanne 1820." Gold mounting with repoussé back plate.

Height, 3⅛ inches; width, 2⅝ inches.

2412—Miniature Attributed to Mme. Vigée Le Brun

Three-quarter length portrait of the famous artist seated before her easel, her face turned towards the spectator. Framed in gold and inlaid horn. French. Eighteenth Century.

Diameter, 2⅞ inches.

2413—French Miniature Portrait

Oval. Painted in oil on copper. Bust portrait of the Duke of Orleans, who became regent to Louis XV, dressed in armor and wearing an elaborate neck bow and lace jabot. In original morocco case. About 1700.

Height, 3 inches; width, 2⅜ inches.

2414—Miniature Portrait by Fornet

Round. Bust portrait of Louise de Savoye Carignan, Princess de Lamballe, the friend of Marie Antoinette and one of the first victims of the French Revolution, painted in *grisaille* and purple. Signed: "Fornet 80." In gilt frame.

Diameter, 2⅜ inches.

2415—Miniature Portrait of Napoleon by Isabey

Oval. Bonaparte as Emperor in a green uniform and with decorations and the ribbon of the Legion of Honor across his breast. Signed: "J. Isabey 1814." (Jean Baptiste Isabey.) Chased ormolu frame surmounted by a laurel and the Imperial Crown.

Height, 2¾ inches; width, 2¼ inches.

2416—English Miniature in the Manner of Cosway

Oval. Bust portrait of a young girl in a white dress wearing her hair in long curls. Gold mounting; on the back entwined locks of hair arranged on an opalescent background and surrounded by a band of braided hair. About 1800.

Height, 3 inches; width, 2½ inches.

2417—French Eighteenth Century Miniature

Round. Three-quarter length portrait of the Marquis de Briancours with his daughter and son. In repoussé gilt frame. French. 1787.

Diameter, 3 inches.

2418—Miniature Portrait of Napoleon

Bust portrait of Bonaparte as First Consul, in a dark green coat with gold braid trimmings and red stock. In chased gilt frame. French.

Height, 3¾ inches; width, 2⅞ inches.

2419—French Miniature

Oval. Bust portrait of a royal youth in a Hussar uniform and wearing his decorations. Set in quadrangular gilt ormolu frame of the period. About 1815.

Height, 3¼ inches; width, 2½ inches.

2420—French Eighteenth Century Miniature

Round. Full bust portrait of a court beauty in a white dress and light blue drapery; her hair, shoulder and wrists are adorned with pearls, and a bouquet of roses. In gilt frame. About 1760.

Diameter, 3⅜ inches.

2421—French Eighteenth Century Miniature Portrait

Oval. Bust portrait of a young officer in a green coat with red facings, wearing the Order of the Golden Fleece. Landscape background. In gilt bronze frame. Middle of Eighteenth Century.

Height, 2⅛ inches; width, 2⅝ inches.

2422—English Eighteenth Century Miniature

Oval. Half length portrait of a young lady wearing a black scarf over a blue and white lace bodice, and a white hat: landscape background. Signed: "W. Turner 1789." In chased gilt frame.

Height, 3½ inches; width, 2⅞ inches.

2423—English Miniature

Oval. Bust portrait of an elderly gentleman in a blue frock coat and elaborate stock. Within an oval gilt mounting and set in a black and finely carved wood frame. About 1820.

Height, 2⅝ inches; width, 2¼ inches.

2424—Miniature by Sicardi

Round medallion. Half length portrait of a young lady in a white dress and with a feathered hat. Landscape background. Signed: "Sicardi." Chased gilt frame of Louis XVI design and period.

Diameter, 2⅞ inches.

2425—French Miniature

Round. Portrait of a young mother and her child. In gilt frame.

Diameter, 3⅛ inches.

2426—Miniature Portrait of Catherine, Queen of Poland, by Van Loo

Catherine Lesczinska, *née* Opalinska, stands three-quarter length, her arm resting on a table on which is her crown; she wears a pale yellow robe embroidered with emeralds and pearls, and a blue mantle lined with ermine. To the upper right are two conjoined coats-of-arms below a royal crown. Signed: "Vanloo." An oil portrait of the above subject and by the same artist is now in Warsaw. In gilt ormolu frame.

Height, 5 inches; width, 4⅛ inches.

2427—French Eighteenth Century Miniature

Oval. Three-quarter length portrait of the Duke of Choiseul-Praslin in a blue coat trimmed with gold braid and wearing a lace jabot. Signed: "L. D." In gilt frame with velvet panel. About 1780.

Height, 3⅝ inches; width, 2⅝ inches.

2428—French Eighteenth Century Miniature

Painted in oil on paper and mounted on an oak panel. Half length portrait of lady in a blue dress with lace ruff and wearing a red shawl. About 1760.

Height, 4⅝ inches; width, 3⅜ inches.

2429—English Miniature

Oval. Bust portrait of a young girl with a pearl necklace and a blue striped shawl over her shoulders. Velvet frame with gilt moulding. About 1820.

Height, 3½ inches; width, 2⅞ inches.

2430—Miniature Portrait of Napoleon by Hollier

Oval. Bust portrait of Napoleon in a green uniform with white facings edged with red and wearing his decorations. Signed: "Hollier." (Jean François Hollier.) Gilt bronze frame.

Height, 3 inches; width, 2⅝ inches.

2431—Nineteenth Century Miniature

Enameled on copper. Bust portrait of "Mrs. Middleton," with flowing hair, and in a décolletté dress. From the painting by Van Dyck. In black wood square frame.

Height, 3½ inches; width, 2¾ inches.

2432—Miniature Portrait of Lord Byron

Attributed to Sir Thomas Lawrence. A full bust portrait of Lord Byron as a boy. In carved gilt wood frame of the period.

Height, 3½ inches; width, 3⅛ inches.

2433—French Eighteenth Century Miniature Painting

Oval. Three nude female figures, standing in a pool. Old French carved wood frame. About 1770.

Height, 2¾ inches; width, 3⅜ inches.

2434—French Eighteenth Century Miniature Portrait

Three-quarter length portrait of Louis XIV in full armor. Old carved and gilt wood frame.

Height, 5 inches; width, 3⅝ inches.

2435—French Eighteenth Century Miniature

Oval. Three-quarter length portrait of a young lady in a pompadour costume and carrying a basket of flowers; landscape background. Signed: Mlle. Delacazette. Chased gilt frame and velvet case. About 1780.

Height, 4⅞ inches; width, 4⅛ inches.

2436—Pair Miniature Paintings by T. Ruppert

A. At the Bal Masque. A young lady seated, having removed her mask looks up at a young gentleman standing at her side; both are in costumes of the Italian comedy. Green drapery background.

B. A cavalier sitting in a chair and playing the guitar, looks up at a girl standing beside him and holding in her hand a sheet of music. Both signed: "T. Ruppert Pinx," and framed in carved and gilt wood.

Height, 4⅞ inches; width, 3½ inches.

Mrs. F. F. Thompson

80 2437—French Eighteenth Century Miniature by Colin

Three-quarter length portrait of a nobleman in a blue tight-fitting coat trimmed with fur, with one hand on the pommel of his sword and the other on his hip. Gilt ormolu frame.

Height, 6⅝ inches; width, 4½ inches.

35 2438—French Seventeenth Century Miniature Painting S. Woods.

On copper. "St. Barbara," three-quarter length, in red dress, holding the martyr's palm in her left hand and symbols in her right hand. Carved gilt wood frame of the period.

Height, 6 inches; width, 4¾ inches.

35 2439—French Eighteenth Century Miniature Painting R. Haviland

The "Toilet of Venus" after the painting by Titian. Gilt wood frame. First half of Eighteenth Century.

Height, 6 inches; width, 3¼ inches.

. . 0 2440—Miniature Painting by Mario Balassi Mrs. O. G. Smith.

On copper. Half length portrait of Victoria de la Rovere, Grand Duchess of Tuscany, richly costumed and holding in her right hand a sword and in her left palm-leaves entwined by a ribbon which bears the inscription: "*Nomini meo ascribatur Victoria Rec VII Cap XII.*" An oil portrait of the same subject by Titian is in the Uffizi Gallery, Florence. Carved and gilt wood frame. French. Latter half of Seventeenth Century.

Height, 6½ inches; width, 5¾ inches.

70 2441—English Miniature Painting after Hoppner R. Haviland

A nymph seated, leaning against a tree, and near her a youth in a red coat, playing a flute. Above is a red drapery and in the distance a landscape, with river and mountains. Genoese velvet frame. About 1800.

Height, 7½ inches; width, 5¼ inches.

250 2442—Portrait of Diane de Poitiers by Le Coeure L. D. Wright

Painted on vellum. Half length nude figure with red drapery, her left arm leaning on a rock, in a landscape background. In the upper right-hand corner a framed reserved panel containing the following: "Comme le cerf bruit après le decours des eaues, ainsi brait mon ame après toi. Dieu psalmes XLII." From the original painting by Primaticcio in Althorpe House. This miniature portrait was sold at auction in London February 14, 1822, for Dr. Dibdin. (A private plate was

engraved from this miniature by James Thompson for Dr. T. F. Dibdin; 75 impressions only were taken, after which the plate was destroyed. The engraving is sometimes found in the finest copies of Dibdin's "Bibliographical Antiquarian and Picturesque Tour in France and Germany.") In morocco case with tooled cover.

Height, 6¾ inches; width, 5¼ inches.

2443—Spanish Miniature of Ferdinand, King of Spain

The bust portrait of Ferdinand is in a medallion between the allegorical figures of Peace and War, and under a royal crown held up by an amorino. Inscribed: "Fernando VII Rey de España ydelas yndias año de 1819," "Pax Longa," "Plus ultra," and signed: "Ion pinx. Fran Melendez." (Francesca Melendez was the Court painter to Ferdinand.) Wood frame.

Height, 3⅞ inches; width, 5¼ inches.

2444—French Eighteenth Century Miniature Painting

A copy of the famous painting by Rubens, "The Brazen Serpent." Genoese velvet frame.

Height, 7⅛ inches; width, 9⅛ inches.

2445—French Louis XIV Miniature Portrait

Full half length portrait of a young nobleman in long dark curly wig, wearing armor, a lace collar and the ribbon of the Order of St. Louis; in the background is a curtain and to the left landscape and distant mountain. Carved wood and tortoise shell frame of the period. About 1690.

Height, 7½ inches; width 6⅛ inches.

2446—Miniature Portrait by Harding

Full bust portrait of a young prince in a brown jacket with brilliant red sleeves and wearing a lace collar. Signed: "G. P. Harding, 1821." Black wood frame.

Height, 4¼ inches; width, 3¾ inches.

2447—Miniature on Vellum Attributed to Giulio Clovio

The Crucifixion, with St. John and a soldier at the right, Mary Magdalene at the foot of the Cross, and to the left the Virgin fainting in the arms of a holy woman. Henry Shaw, who reproduced this painting in his "Decorative Arts Ecclesiastical and Civil of the Middle Ages," thought it belonged to the volume executed for Gregory XIII, and mentioned by Baglione in his work published about 1642. From

the Celloti collection sold at Christie's in 1825. Later (in 1836) it was in the Wilson collection. In a repoussé silver frame of bold rocaille design.

Height, 9¼ inches; width, 9½ inches.

2448—Miniature Portrait of the Earl of Northampton by Henry Pierce Bone

Three-quarter length portrait of the Earl on a grayish-green background. Painted on copper. On the back of the panel is written: "Spencer Compton, Earl of Northampton, slain at Hopton Heath, May 19, 1642. London, 1839; painted for J. P. Ord, Esq., by Henry Pierce Bone, enamel painter to the Queen, the Queen Dowager and the Duke of Kent, from the original by Jansen, in the Collection of the Marquis of Northampton, Castle Ashby, Northamptonshire." (Henry Pierce Bone, 1779-1855, son of Henry Bone.) In original carved and gilt frame.

Height, 6 inches; width, 5 inches.

2449—Miniature Portrait of Van Dyck by Henry Bone, R. A.

Oil painting on copper. Three-quarter length portrait on a grayish-green background. On the back of the panel is written: "Sir Antonio Van Dyck's portrait painted by himself. London, Feb. 1825; painted by Henry Bone, R. A., painter to His Majesty and the Duke of York, from the original in the collection of the most noble, the Marquis of Hertford." (Henry Bone, 1755-1834.) In gilt bronze frame decorated with acanthus and flowers in relief and plates with engraved tablets "Bone" and "Van Dyck."

Height, 7¼ inches; width, 5¾ inches.

2450—Enamel Miniature Portrait by Henry Bone, R. A.

On copper. Full bust portrait of a gentleman in a dark coat, seated in a green chair against a red curtain. Painted by Henry Bone, R. A., enamel painter in ordinary to His Majesty. With inscription on the back of the panel: "Mathew Baillie, M.D., born October 27, 1761, died London, 1817." Carved gilt wood frame of the period.

Height, 5 inches; width, 4 inches.

2451—French Nineteenth Century Enamel Miniature Portrait

On copper. Three-quarter length portrait of a lady in an elaborate purple and red dress with white lace at the corsage and yellow sleeves, holding an orange in one hand and in the other a rose. Set in a square carved and gilt wood frame of the period.

Height, 5⅜ inches; width, 4¼ inches.

2452—Enamel Miniature Portrait of the Earl of Surrey by Henry Bone, R. A.

On copper. Half length standing portrait of Henry Howard, Earl of Surrey, born 1517, beheaded 1547, after the original in the possession of Lord Howard of Effingham. Painted by Henry Bone, R. A., enamel painter to His Majesty and His Royal Highness, the Duke of York, after the original in the possession of Lord Howard of Effingham. In carved and gilt wood frame of the period.

Height, 11¾ inches; width, 8½ inches.

2453—Enamel Miniature Portrait of Charles X of France by Henry Bone, R. A.

On copper. Full length portrait of the King standing on his throne in his royal robes, against an architectural background. Painted by Henry Bone, R. A., 1829. In carved and gilt wood frame of the period.

Height, 3½ inches; width, 9¼ inches.

2454—French Sixteenth Century Illuminations

Two historiated initials with oval representations of Christ and the woman of Samaria at the well, and of the return of the Prodigal Son, both with finely executed landscape in the background. The initial letters and the vine pattern of the outer spaces are on gold ground.

Height, 6¾ inches; length, 7 inches.

2455—French Illuminated Manuscript, Middle of Fifteenth Century

Leaves from a French manuscript of the work of Alfonso de Spina; "Les Forteresses de la Foi." Entrance to the mystical fortress; the defenders of the faith disputing with the arch-heretics. (Has been reproduced in smaller size in Paul Lacroix's "La Vie Religieuse et Militaire au Moyen-Age.") The mystical fortress defended by the ecclesiastical authorities and theologians, is surrounded by the heretics, who are attempting to undermine its foundations. From the Firmin Didot collection.

Height, 8¾ inches; width, 8⅜ inches.

2456—French Fifteenth Century Illumination

Historiated initial depicting God the Father enthroned and in the act of benediction. The border of flowers and scrolls is painted in rich colors and heightened with gold.

Height, 11¼ inches; width, 9¾ inches.

800 2457—Fifteenth Century Manuscript Illuminations Mrs Dudley

Historiated initials in oval form. The Martyrdom of St. John the Evangelist who stands in the cauldron of boiling oil looking up at God the Father in Heaven, while six men are bringing fagots and fanning the flame.

The Presentation in the Temple. Through three windows in the background of each scene a fine landscape shows. The top is in a fine architectural design. These scenes belong in style and execution to the Netherlandish school while the borders of flowers, angels, grotesques, etc., in rich colors and heightened with gold, are in the Italian style.

Height, 14 inches; width, 12¾ inches.

250 2458—Miniature on Vellum by Giovanni Benedetto Castiglione (1616-1670), Seventeenth Century Genoese School " "

"Adoration of the Magi." The Kings on horseback are advancing among a throng of women and children; their suite is seen in the background. In the foreground to the left, behind a woman who is pulling up a bucket from a well, Mary is seated with the Child in her lap in front of a shed, near which stands a tree; on the roof of the shed and on the tree cherubim are watching over the Mother and Child. Signed in lower left corner: "*BC genouas* 1666" (Castiglione was a pupil of Giovanni Battiste Paggi and Andrea de Ferrari. Later when Van Dyck was in Genoa the Flemish master became his friend and helped him with his advice).

Height, 16¾ inches; width, 12¼ inches.

475 2459—North Italian Illumination, *circa* 1500 A. A. Healy

The upper part with a representation of the Resurrection, and below it two bars of music painted in colors and gold. In the border immediately surrounding the initial letter (R) are six small figures of saints. The outer border is enriched by angels, grotesques, scrolls, birds, etc., in brilliant colors and gold. In the lower part is the figure of a saint in an oval.

Height, 23½ inches; width, 16¼ inches.

COLLECTION OF FANS

10 2460—French Early Nineteenth Century Fan A. Haviland

Vellum, with tortoise-end blades. The months and the days of the week painted in illuminated letters; festoons and floral motives in gilding and colors.

400 2457A. Fan. A A. Healy

2461—Filigree Fan

The blades of intricate silver filigree work with gilt edges, and the ornamentation in translucent enamels in the Chinese style.

2462—French Eighteenth Century Mother-of-Pearl Fan

Pierced, carved and inlaid tinted gold with groups of amorini. The blades have festoons of roses and rocailles.

2463—Small Horn Folding Fan

French, Louis XV. The blades inlaid with spangles and the handles with gold birds, flowers and festoons.

2464—English Eighteenth Century Painted Fan

Paper. A slight vine arabesque decoration within a printed narrow black border with white leaves, and a central medallion having a transfer engraving of a classical scene with two figures. Ivory blades pierced, in a fine ornamental design; the guards covered with polished steel. About 1790.

2465—Nineteenth Century Tortoise Shell Fan

Elaborate scroll ornamentation painted in gold, and enriched by inlaid spangles.

2466—French Eighteenth Century Painted Fan

Silk. Decorated in the centre with the arms of the Dauphine, floral branches and festoons, and vines in imitation of spangles. Ivory blades incrusted with silver, partly gilt. About 1780. Said to have once belonged to Marie Antoinette.

2467—French Early Nineteenth Century Ivory Fan

The blades are pierced and inlaid with small carved and gilt flowers, the end blades ornamented with the arms of the Duchesse d'Angoulême.

2468—French Eighteenth Century Painted Fan

Paper. Painted in bluish-black *camaïeu* with rustic landscape and three figures within a rococo border of scrolls and flowers on three sides; on the reverse a landscape in slight outlines. Ivory blades pierced and painted with floral motives in monotone.

2469—French Louis XV Lace Fan

Point d'Alençon, with sprays of flowers and a floriated border. Ivory blades, pierced and carved with pastoral figures and ornaments and flowers.

2470—French Louis XV Embroidered Lace Fan

Net ground with scrolled leaves and flowers in silver and gold embroidery and painted in body color. The ivory blade pierced and carved, with figures and gilt scrolls. Jewel fastener.

2471—English Early Nineteenth Century Painted Fan

Chicken skin. An ornamental design with three panels, the centre showing a couple offering the sacrifice of a rose on an altar, and on the end panels portraits of a youth and maiden. On the reverse Cupid and Psyche. Ivory blades pierced and intricately inlaid with gold animals, birds, vines and trophies.

2472—Directoire Painted Fan

Chicken skin. On the front is a decorative Roman setting of panels, a centre oval medallion with the Muse of Painting, and two architectural side medallions with landscapes, and a small round medallion with relief figures on a blue ground; on the reverse a slight decoration of floral festoons. Ivory blades pierced, painted and gilded. Jewel fastener.

2473—French Louis XVI Ivory Fan

The blades are pierced with a very fine floriated and ornamental design; a central panel is decorated in gold with a vase of flowers, and on the reverse with floral sprays.

2474—Chinese Nineteenth Century Ivory Fan

The blades ornamented with Chinese domestic and garden scenes, executed in intricate and skillful openwork and relief carving. The guards carved in relief with figures and foliage.

2475—French Eighteenth Century Painted Fan

Paper. Decorated with pastoral scenes, flowers and ornaments. Ivory blades pierced, gilded and inlaid with precious metals and mother-of-pearl.

2476—French Eighteenth Century Painted Fan

Silk. Decorated with *assignats* (the paper money of the French Revolution). Ivory blades, pierced, carved, painted and gilded with pastoral figures, flowers and rocailles. Has jewelled fastener. About 1792.

2477—French Louis XVI Fan

White silk, with small silver spangles and appliqué silver ornaments. Ivory blades, pierced, carved and inlaid with gold and silver. Jewelled fastener. About 1780.

2478—Point de Venise Lace Fan

Mother-of-pearl blades, engraved, pierced and inlaid with gold and silver flowers and scrolls in Louis XV style.

2479—French Eighteenth Century Painted Fan

Chicken skin. Mythological scene with nereides and sea gods painted in brilliant colors. Ivory blades, with pierced ornamentation and the guards with mother-of-pearl backs.

2480—French Louis XVI Fan

Silk. On the front, a central panel showing a pastoral scene with two dogs, a torch and a vase of flowers, within a spangled frame surrounded by flowers, leaves and scrolls with spangles. On the reverse floral bouquets and sprays delicately painted in colors. Ivory blades with incrustations of gold.

2481—Early French Nineteenth Century Fan

Chicken skin. Decorated with a pastoral scene and the minuet; signed: "Gilbert." On the reverse a medallion with garlands of flowers and musical trophies. Ivory blades chased, engraved and painted with floral and scroll designs.

2482—French Louis XV Fan

Vellum. The decoration consists of three panels within scrolls and conventional flowers. The central represents a warrior receiving offerings from women, one of whom is kneeling. Ivory blades carved and pierced, with pastoral figures and rocailles. Jewel fastener.

2483—Venetian Eighteenth Century Painted Fan

Paper. On the front an elaborate decoration consisting of seven cards with diverse subjects, a *fête galante* in the centre, decorative subjects in *camaïeu*, blue, green, pink and red, and two portraits of a woman, "Anna Ferdin," and a man. "Vera effigies ecclentis Venet Jacobi Amigoni a. 1752"; entwined with painted ribbon of red and yellow checked pattern and with lace effect. On the reverse a slight decoration in the Chinese manner. Plain ivory blades, the guards carved, painted and gilded. About 1762.

2484—French Eighteenth Century Vernis Martin Fan

Of ivory. The Judgment of Paris, with border of arabesques on top and sides. The ivory blades are painted and gilded in the Chinese style with panels of figures and flowers; the guards are carved.

2485—French Painted Fan

Vellum. On the front, two landscapes with figures, within a decoration of vines and garlands with conventional leaves, fruits and flowers. On the reverse a rustic figure and landscape, floral festoons and leaf scrolls. Ivory blades painted and gilded. About 1770.

2486—French Louis XV Vernis Martin Fan

Of ivory. On the front a painting of Ariadne and Bacchus with landscape background and many figures and pierced arabesque border at top. The guards with figures and ornaments in the Chinese style painted and gilded; the two blades next to the guards have a pierced conventional pattern and two painted medallions. About 1740.

2487—French Nineteenth Century Painted Fan

Paper. On the front a scene with Chinese women in a landscape, signed: "F. de Rose, 1879"; on the back, flowers and a bird. Mother-of-pearl blades with a finely engraved decoration of Chinese domestic scenes and floral motives executed by a Chinese artist. Has jewel fastener.

2488—French Louis XV Painted Fan

Paper. On the front a landscape with a lady and shepherd in the centre and two figures on either side; on the reverse a pastoral figure in a decoration of vines and flowers. Ivory blades finely pierced, carved and gilded, with pastoral subjects and leaf scrolls.

2489—French Eighteenth Century Vernis Martin Fan

Of ivory. On the front The Finding of Moses; on the reverse a pastoral scene; border of figures within panels at sides and top, and a wider one at bottom. Has jewel fastener.

2490—French Louis XV Painted Fan

Vellum. On the front a central medallion in rocaille frame with couples dancing and playing; on one side a lady and gentleman dancing the minuet, on the other a lady playing a guitar. Ivory blades, pierced, carved, painted and gilded, showing three rococo medallions with pastoral figures. Jewel fastener.

2491—French Early XVIII Century Painted Fan

Vellum. Elaborately decorated with conventional flowers and scrolls on both sides, and on the front a scene representing Isaac and Rebecca at the well, with many other personages; and on the reverse two lovers. Mother-of-pearl blades, pierced, engraved and gilded.

2492—French Early Eighteenth Century Fan

Vellum. On the front a mythological scene with Mercury, nymphs and nereides; on the reverse a lady, a warrior and a ship. Mother-of-pearl blades richly carved and inlaid with gold and silver.

2493—French Louis XVI Fan

Silk. The front with conventional decoration of floral garlands, vases and spangles of various colors, and three oval medallions, a pastoral scene in the centre, and a cupid in each side medallion; the reverse with a slight line decoration of panels and vines. Ivory blades pierced, carved and inlaid with gold, silver and spangles. Has jewel fastener. About 1780.

2494—French Louis XVI Vernis-Martin Fan

Of ivory. On the front a figure subject and on the reverse a landscape, with borders in Chinese style. About 1700.

2495—French Eighteenth Century Painted Fan

Vellum. On the front Solomon receiving the Queen of Sheba; on the reverse a landscape. Ivory blades, pierced and ornamented with panels, scrolls and pastoral figures, the guards carved in high relief with figures in the Chinese style.

2496—French Eighteenth Century Painted Fan

Vellum. On the front a central panel with a pastoral scene, and side panels of Chinese motives in green *camaïeu* within scrolls of conventional flowers; on the reverse floral sprays. Ivory blades, pierced, carved and engraved with pastoral figures, rocailles and birds.

2497—French Louis XVI Painted Fan

Silk. On the front three rectangular panels, the large centre one with a cavalier and a lady at the Altar of Love behind which stands a goddess; in the side panels musical and love trophies; on the reverse a slight scroll decoration. Ivory blades finely pierced, carved, gilded and inlaid with silver in the Chinese style. About 1780.

2498—French Louis XVI Painted Fan

Vellum. On the front a decoration of vines and flowers with three medallions of pastoral scenes; on the reverse a slight landscape. Ivory blades, pierced, carved and slightly gilded, showing pastoral figures and scrolls. About 1770.

2499—English Eighteenth Century Painted Fan

Silk. Within a decoration of scrolls and flowers, vases and medallions; three panels, a large oval one in the centre with three muses and two oval panels, both with mother and child. Ivory blades pierced, carved, painted and inlaid with gold and silver. Has jewel fastener. About 1790.

2500—French Middle of Eighteenth Century Fan

Vellum. On the front, flowers, leaves, ornaments, and a pastoral scene; on the reverse a fishing scene and floral sprays. Ivory blades, pierced, painted and gilded, and incrusted with mother-of-pearl.

2501—French Eighteenth Century Painted Fan

Vellum. On the front a merry-making scene, with groups of women and children and a young man and a girl at a fountain to the right, and to the left a scene with many people, with a lake and hills in the distance; on the reverse, a landscape with two ladies and a gentleman fishing. Ivory blades, pierced, carved, painted and gilded, with figures and flowers, with mother-of-pearl backing; the guards pierced, carved, painted and gilded with figures, flowers and fruit.

2 50 2502—Eighteenth Century Painted Fan C. Field.

Vellum. On the front Joseph plunged into the well by his brothers. On the reverse a young woman in a landscape. Ivory blades, pierced, painted and gilded with pastoral figures, flowers and scrolls. Jewel fastener.

c 5 00 2503—French Eighteenth Century Painted Fan M Jones

Vellum. On the front medallions with figures and spangled flowers in the Chinese style, and a large oval central medallion with a girl placing a wreath of flowers on a sleeping youth; on the reverse a slight decorative arrangement with a Chinese figure and a border. Ivory blades, pierced, gilded and silvered, with figures and panels.

40 00 2504—French Louis XV Fan Haviland.

Vellum. On the front a scene with Abraham, the three angels and Sarah; on the reverse a figure in landscape. Ivory blades, pierced, carved and gilded with ornaments and figures with appliqué mother-of-pearl background.

3 00 2505—French Louis XV Fan S. Woods

Silk. On the front in a scroll ornamentation of various colors and gold are three medallions, a large centre one with a youth and maiden at the altar of Love; in one of the side medallions a hunter resting, and in the other a woman feeding ducks. Ivory blades, pierced, silvered and gilded, with figures and ornaments, and the guards with figures and ornaments on a mother-of-pearl appliqué back.

6 50 2506—French Eighteenth Century Painted Fan Mrs. Dunn

Vellum. On the front three medallions of landscapes with rustic figures painted in grayish-blue *camaïeu*. Ivory blades, pierced and painted in monotone, with trophies, fruit, flowers and insects. About 1750.

100 00 2507—French Late Louis XV Lace Fan Mrs. Farr.

Point d'Alençon, of floriated and scrolled pattern. Ivory blades, pierced, chased and engraved, with three rococo panels, the one in the centre illustrating La Fontaine's fable of the Stork and the Fox.

2508—French Eighteenth Century Painted Fan

Vellum. On the front a mythological scene, with a woman being sacrificed on an altar; on the reverse a sketchy view of a gate and walls of a town and floral bouquets. Ivory blades carved and pierced with figures in relief; the guards with engraved mother-of-pearl.

2509—French Eighteenth Century Painted Fan

Vellum. On the front the Rape of Europa partly framed with flowers and leaves; on the reverse a pastoral scene. Ivory blades pierced, carved, engraved and painted with figures of amorini, flowers and scrolls, and mother-of-pearl appliqué.

2510—French Eighteenth Century Painted Fan

Vellum. On the front a scene in the Roman Forum with numerous figures; on the reverse a god and goddess in a landscape. Mother-of-pearl blades richly perforated and inlaid with gold and silver figures and ornaments.

2511—French Eighteenth Century Painted Fan

Silk. On the front chinoiseries with spangles and a gilded arabesque border; on the back a conventional basket of flowers. Ivory blades pierced, gilded and silvered. Jewel fastener.

2512—French Eighteenth Century Painted Fan

Vellum. On the front a pastoral scene with two ladies and a Pierrot; on the reverse a slight floral ornamentation. Ivory sticks elaborately pierced, gilded and silvered with figures and vases of flowers. Jewel fastener.

2513—French Eighteenth Century Painted Fan

Vellum. On the front, in panels, Hermes carrying the infant Bacchus to the nymphs, peasants before an inn, and on the reverse Mars and Venus. Mother-of-pearl blades richly carved and overlaid with silver. Jewelled fastener. About 1750.

2514—French Eighteenth Century Painted Fan

Silk. On the front a central panel within a decoration in the Chinese style; on the reverse, flowers. Ivory blades, pierced and gilded, and with mother-of-pearl incrustations.

2515—French Louis XVI Painted Fan

Silk. On the front three panels of pastoral scenes with two figures in the centre, and one in the side panels, framed in gold arabesques and a floral border with scrolls in various colored spangles; the central panel having three small oval medallions cut and filled with fine gold net; on the reverse flower scrolls. Ivory blades pierced, carved and gilded with figures and ornaments.

2516—French Painted Fan

Vellum. On the front three medallions with youth, maiden and cupid in the centre, and landscapes with figures on the sides; on the reverse a shepherdess. Ivory blades pierced, painted and gilded, with birds and rocailles. About 1760.

2517—French Eighteenth Century Painted Fan

Vellum. On the front a scene in a ball room with ladies and gentlemen with elaborate costumes of the period; on the reverse a lady and cavalier in an arbor. Mother-of-pearl blades overlaid with silver and with a pierced central panel of cupids and scrolls; the guards inlaid with silver and incrusted with garnets.

2518—French Louis XVI Painted Fan

Vellum. On the front, in the centre, women at a well witnessing quarrelling herdsmen; on the reverse a landscape. Ivory blades, intricately and artistically carved in openwork and in relief, and backed with three oval medallions with mother-of-pearl. Jewel fastener. About 1770.

2519—French Eighteenth Century Painted Fan

Vellum. On the front Venus, Mars and amorini in a landscape with a tent and two soldiers in the background; rich borders on the sides of conventional leaves and flowers painted in gold. Mother-of-pearl blades, pierced and richly carved, and engraved in a rococo decoration having three panels with figures, painted, gilded and silvered. Jewel fastener. In carved wood frame.

TWELFTH AFTERNOON'S SALE

TUESDAY, FEBRUARY 28TH, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 2520 to 2707, inclusive

MISCELLANEOUS OBJECTS

Mrs. Fred. Thompson

2520—WEDGEWOOD MEDALLION

Subject "Capturing Love." Modelled in white in relief, upon a blue ground. Gilt frame.

Diameter, 2¾ inches.

F. Baumeister

2521—FRENCH CARVED IVORY MEDALLION

Head of Athena in profile, on green velvet background, and set in an elaborate rocaille gilt frame.

Height, 3⅜ inches; width, 3 inches.

" "

2522—FRENCH CARVED IVORY MEDALLION

Figure of Ceres exquisitely carved. In gilt frame of rocaille design. Nineteenth Century.

Height, 3⅜ inches; width, 3 inches.

S. Woods.

2523—SYRIAN SIXTEENTH CENTURY CARVED AND PAINTED IVORY MEDALLION

The carving in low relief with polychrome painting. On one side is Mary as Queen of Heaven, on the other Mary as the Mother of Sorrow. In a silver frame which is in the form of a chain with pierced appliqué blossoms and leaves.

Diameter, 3½ inches.

2524—Italian Mosaic Medallion

Goldfinch perched on a branch, with copper back. Eighteenth Century.

Diameter, 2¼ inches.

2525—German Fifteenth Century Medallion

In a fishskin case mounted in silver. St. George on horseback in combat with the dragon, in repoussé and chased gold and enamelled in brilliant red, green and white. Sixteenth Century.

Height, 3 inches; width, 2¼ inches.

2526—French Eighteenth Century Oval Medallion

Portrait of a young lady wearing a white dress with flowered border and a cap, enamelled in various colors on a brown background. In morocco case.

Height, 2½ inches; width, 1¾ inches.

2527—Pocket Memorandum

Bound in silver, which is chased and enamelled. An oval panel on the front depicts a lady and gentleman dancing; on the back is a panel of flowers on a white ground. French, first half of Eighteenth Century.

Height, 2¾ inches; width, 1⅝ inches.

2528—Pair Small Cups with High Foot

Enamelled in colors with female bust portraits and arabesques on a black ground. Silver filigree mountings.

Height, 3¼ inches.

2529—Old French Portemonnaie

Old brocade, with enamel panels of miniature medallions showing portraits of a gentleman and lady of the Court, the latter with her pet dogs. French, first half of Eighteenth Century.

2530—Russian Enamel Cigar Case

Arabesques, foliated scrolls and rosettes of dark and turquoise blue, red and white enamels; gilt lined. *Marks:* A. C. 1894.

Height, 4 inches; width, 2⅝ inches.

2531—Chinese Eighteenth Century Enamelled Copper Bowl

Flowers and foliated scrolls in gilding and opaque light blue enamel on a dark blue ground.

Height, 2¼ inches; diameter, 4¾ inches.

2532—Eighteenth Century Enamel Cover of a Prayer Book

Decoration of flowers and leaves in polychrome painting on a white ground, and panels containing the Virgin and Child; the Visitation of Mary to Elizabeth; a saint and the Virgin and Child with the infant St. John. In chiseled gilt ormolu mountings in the style and period of Louis XVI.

2533—Battersea Enamel Candlestick

Flowers *en sémis* on white ground. Second half of Eighteenth Century.

Height, 9½ inches; diameter of foot, 5 inches.

2534—Oval Enamel Miniature Medallion by William Essex

Bust portrait of a lady with brown hair, in a blue dress, and wearing a pearl necklace. Signed in gold near the lower edge: "W. Essex, Prinx." (William Essex, 1783-1869, appointed in 1839 miniature painter to the Queen; painted a few miniature enamel portraits from the life towards the latter part of his career.) Mounted in a rectangular gilt ornamented frame.

Height, 3⅛ inches; width, 2½ inches.

2535—Two Limoges Enamel Rectangular Panels

The Apostles Peter and Paul. Half length figures in oval fields on a black ground, the garments in blue and brown with gold; the spandrils with white and brown arabesques in relief. The portrait of Saint Peter is signed in gold on the back with the monogram N. L. (Nicholai Laudin I, prés les Jésuites, 1628-1698).

Each, height, 4¼ inches; width, 3⅝ inches.

2536—Two Limoges Enamel Rectangular Panels

A. Mary with a dove, executed in red, blue, white, flesh tints and gold. Inscribed in gold: "Mater Dei."

B. Christ, done in lavender, red, flesh tints and gold; inscribed: "Salvator Mundi."

Both are in oval fields with black ground, the spandrils being adorned with white and brown arabesques in relief, and signed in gold script on the back: "P. Nouailher." Pierre II Nouailher l'ainé, 1657-1717.

Height, 4¾ inches; width, 3¾ inches.

Clinton Gilbert

2537—Limoges Enamel Rectangular Panel

Simon, the Apostle, standing with an open book on his arm. The ground is black, with gilt stars, the figure in blue, red, green and flesh tints; in the corners are floriated ornaments in red, green, brown and blue translucent enamels. Beginning of Seventeenth Century.

Height, 6 inches; width, 4 3-16 inches.

2538—Limoges Enamel Rectangular Panel

Painted in green, blue, red, brown, gold and flesh tints. St. Mark the Evangelist seated outside of a monastery, writing; his lion is before him, and in the background is a landscape with a blue sky. In gilt frame. Middle of Sixteenth Century.

Height, 4 inches; width, 3⅛ inches.

2539—Limoges Enamel Rectangular Panel

Rounded at top. The Resurrection of Christ in translucent enamels of green, blue, lavender, red, flesh tints and gold on a white ground. In gilt frame. End of Sixteenth Century.

Height, 3½ inches; width, 3¾ inches.

Frank Partridge

2540—Limoges Enamel Oval Medallion

The Visit of the Queen of Sheba to Solomon. The Queen accompanied by a woman attendant is kneeling before the King seated on his throne with his retinue beside him. Executed in translucent enamels, green, red and blue predominating. Signed on the upper rim with the initials S. C. in gold. (Susanne Courtois.) Mounted in a repoussé silver gilt frame. About 1600.

Height, 4 inches; width, 3⅛ inches.

S. Woods

2541—Limoges Oval Medallion

In enamels of yellow, red, green, white and flesh tints on a black ground. The Penitent Magdalen. Within a border of arabesques painted in gilt and white, and blue arabesques in relief. Signed in gold script on the back "Bapte Nouailher à Limoges" (B. Nouailher, 1752-1804).

Height, 6¾ inches; width, 5½ inches.

C. Gilbert

2542—Limoges Enamel Portrait

Of a young woman, three-quarter length, on a rectangular plaque. Painted in *grisaille*, with red, flesh tints and gold on a black ground. In a frame of repoussé gilt copper, with leaves and acorns, and a vase finial. Seventeenth Century, in the manner of François Limousin (1579-1623).

Height, 4½ inches; width, 3¼ inches.

2543—Limoges Enamel Salt Cellar

Hexagonal. All-over decoration in white, green, yellow, lavender and flesh color, and ornaments in gilt on a dark blue ground. On each panel below a laurel festoon is a cupid carrying fruits illustrating the seasons. In the round concave centres of the top and bottom are heads in profile: "L'ABELE ELLENE SVIS APELEE"; "LE-BEVS PARIS SVIS APELEE." Middle of Sixteenth Century. In the style of Pierre Raymond.

Height, 3 inches; width, 3½ inches.

2544—Bénitier with Limoges Enamel Panel

In silver repoussé, chased and engraved; the font and base with foliated borders; the frame with floral motives; a pierced top piece, and a cresting on the inside. In the frame is an oval enamelled medallion of the baptism of Christ, in blue, green, lavender, white, flesh tints and gold on a black ground, within a border of blue, white and brown arabesques in relief. Signed on the border: "P. N." (Pierre II Nouailher l'ainé 1657-1717, second manner).

Height, 12 inches; width, 6¼ inches.

2545—South German Pax

In silver gilt and rock crystal with an enamelled relief of the Crucifixion of Christ.

Height, 9⅝ inches; width, 3½ inches.

2546—Limoges Enamel Ewer

Decorated all over in *grisaille camaïeu* with flesh tints, and ornaments in gold on black ground. On the shoulder which is divided from the body by a bulging band is a medallion in front with a warrior's head in profile within a laurel frame, and corresponding to it on the back a motive with ribbons, fruit and leaves; between these is a reclining male figure on one side, and on the other a reclining female figure. On the body is depicted a combat of nude horsemen. Pierre Raymond. Sixteenth Century.

Height, 10¼ inches; diameter, 3¾ inches.

2547—Limoges Enamel Tazza

Painted in *grisaille camaïeu*, with flesh tints and gold, on a black ground. Inside the bowl, around a central medallion with three lion heads, are depicted bacchanalian scenes; outside the bowl are four oval medallions, two with heads of warriors, two with female heads in profile; and on the stem are lions' heads and acanthus leaves. On the splayed foot

and under the rim of the cup is an egg and dart band; the remainder is filled with foliated arabesques in gold. Signed under the foot in gold script: "N. Limoges." (Jacques Nouailher.)

Height, 5⅛ inches; diameter, 7¼ inches.

70 00 **2548—Two Limoges Enamel Plates** A. Haviland.

Decorated on both sides with designs in *grisaille camaïeu*, with flesh tints and ornaments in gilt, on a black ground. In the centre is a representation of Summer and Autumn; the rims have cartouches and rinceaux, and panels with the initials P. R. (Pierre Raymond), and the date 1564. On the reverse of the plates are medallion heads and bold border designs also in *grisaille*.

Diameter, 7½ inches.

15 00 **2549—Limoges Enamel Plate** S. Woods.

Decorated on both sides in *grisaille*. In the centre a festive scene surrounded by a border of griffins and scrolls. On the reverse, a medallion head of a Roman emperor, garlands of fruits, amorini and border designs, the latter intercepted by panels containing the initials P. R. (Pierre Raymond), and the date 1564.

Diameter, 7½ inches.

30 00 **2550—Limoges Enamel Plate** A. Haviland.

Decorated on both sides in *grisaille camaïeu* and flesh tints. In the centre "The Sower" surrounded by a border of griffins and scrolls. On the reverse a medallion female head, garlands of fruits, amorini and bold border designs, the latter intercepted by panels containing the initials P. R. (Pierre Raymond), and the date 1564.

Diameter, 7½ inches.

05 00 **2551—Limoges Enamel Rectangular Panel** Madame Vallois

In translucent polychrome enamels with gold, lavender and green as prevailing colors. The Annunciation. Mary kneeling at her *prie-dieu* with an open book before her; an angel in a cloud holds a scroll inscribed: "Ave Maria plena Dominus." In gilt frame. Attributed to Jean Court. Second half of Sixteenth Century.

Height, 5¼ inches; width, 4 4-16 inches.

30 00 **2552—Limoges Enamel Rectangular Panel** C. Gilbert.

Christ Before the People. In translucent enamels, blue, green, white, brown, red, flesh tints and gold, on a black ground. Copy of Albert Dürer's woodcut in the "Kleine Passion." Black and gilt wood frame. Second half of Sixteenth Century. *Height, 6½ inches; width, 5 inches.*

2553—Limoges Enamel Rectangular Panel

St. Cecelia, in green, blue, red, white, *grisaille* and flesh tints on a black ground. In the corners, which are chamfered, are white and brown arabesques in relief on a black and gilt ground. Signed on the lower edge, "I. L.," and in gold script on the back, "Laudin, Émailleur à Limoges. I. L." (Jacques Laudin the younger, 1663-1729). In carved gilt wood frame.

Height, 6½ inches; width, 5⅜ inches.

2554—Limoges Enamel Rectangular Panel

The Temptation of St. Anthony. St. Anthony is seated on the left, an open book in one hand, a cross in the other; near him is a pig, and to the right, a devil flying through the air; in a landscape with running brook in front and a mountain in the background. Painted in brown, green, *grisaille*, flesh tints, and gold on dark blue ground, with border of white and brown arabesques in relief. Signed in gilt on the back: "Laudin au Faubourg de Magnine à Limoges. J. L." (Jacques Laudin the younger, 1663-1729). In an old embossed leather case.

Height, 7½ inches; width, 6¼ inches.

2555—Limoges Enamel Rectangular Panel

The Annunciation. Painted in *grisaille camaïeu* with flesh tints and gold on a black ground. The angel is advancing towards Mary who, with a book in her hand, is kneeling at her *prie-dieu;* in a cloud above is God the Father, and below him the sacred dove personifying the Holy Spirit. Pierre Raymond. Middle of Sixteenth Century. Gilt wood frame.

Height, 7⅛ inches; width, 6⅜ inches.

2556—Limoges Enamel Oval Panel

The Sacrifice of Abraham. In red, green, blue, lavender, black, white, flesh tints and gold. Jean Court. Second half of Sixteenth Century.

Height, 8½ inches; width, 6⅜ inches.

2557—Limoges Enamel Votive Panel

Painted in a somber key with brown, red, blue, green, white, flesh tints and gold on a green ground. A lady in a chapel kneeling before a crucifix. In the lower part, upon a scroll, is the inscription in gilt: "Comman: la mere: de sanctæ: clere: estoit: devant le crucifix priant; nostre; segnieur pour estre: delivre: qan: son: heure seroit venue." Middle of Sixteenth Century. In repoussé gilt frame with relief acanthus scrolls.

Height, 7⅝ inches; width, 6⅜ inches.

30 00 2558—Limoges Enamel Votive Panel C. Gilbert.

Companion piece to No. 2557. Six nuns are kneeling before the Pope, an Archbishop and Cardinals; a monastery is seen in the background. The scroll on the lower part is inscribed: "Commen: ele: fut: apelee: la maison: de: pouvrte: et: le pape: lui memes: lui: escrivit: le non." Middle of Sixteenth Century. In a repoussé gilt frame.

Height, 7⅝ inches; width, 6⅜ inches.

9 00 2559—Limoges Enamel Rectangular Panel Mrs. Chelsea.

The Annunciation. In deep blue, green, brown, white and black on green ground studded with flowers in relief and gilt. The scene depicted is in a classical temple with columns on each side, draperies in the background, and with God the Father, the angels' choir, and cherubim. In the two upper corners are two personages with scrolls inscribed: "O Mater Dei." Attributed to Jean Pénicaud the younger, about 1545. In black wood frame.

Height, 9½ inches; width, 8¼ inches.

7 00 2560—Limoges Enamel Rectangular Painting A. Preston.

Of a youthful Roman warrior at a fountain, in a green and yellow landscape, with blue sky; green, blue, brown and white are the prevailing colors and gilt has been sparingly used. Middle of Sixteenth Century. In an old gilt wood frame having a centre border with gold arabesques painted on a red translucent enamel ground.

Height (without frame), 7¾ inches; width, 9⅝ inches.

50 00 2561—Limoges Enamel Panel S. Woods.

"Enfance d'Hercules." *En grisaille* with flesh tints and ornaments in gold on a black ground. In the medallion are two women, one seated in a high chair, the other lying in bed, and in the foreground is the infant Hercules in his crib playing with two serpents, and hovering above is Apollo amid clouds. The large central medallion, the four spandrils, and a lower panel with the title are framed in gilt ormolu and imposed upon a velvet background. Pierre Raymond. Middle of Sixteenth Century.

Height, 11¼ inches; width, 8½ inches.

40 00 2562—French Eighteenth Century Enamel Painting on Copper A. Haviland

Landscape with Roman ruins and figures. Has carved gilt wood frame.

Height, 6¼ inches; length, 8½ inches.

2563—Painted Enamel Rectangular Plaque

On copper. Copy of Benozzo Gozzoli's fresco of the Three Magi in the Riccardi Chapel, Florence. The Kings followed by a brilliant escort are coming down a mountain; among the personages are many portraits of members of the Medici family and the portrait of the painter. In Italian Renaissance frame. Limoges style.

Height, 12 inches; width, 7½ inches; height of frame, 28¾ inches.

2564—*Champlevé* Enamel Oval Panel

From a reliquary. Christ as Salvator Mundi. The figure engraved and gilt; the head in relief and chased; on a blue enamelled ground, with red, green and two tints of blue and white rosettes and borders. French. Beginning of Thirteenth Century.

Height, 4⅝ inches; width, 1⅜ inches.

2565—Thirteenth Century *Champlevé* Enamel Panel

Christ on the cross, beside him Mary and John, and in the upper angles two angels; all upon an enamelled ground of dark blue, with red, yellow, green and light blue ornaments, rosettes and borders. The figure of Christ is in repoussé copper, and those of Mary, John and the angels are incised in gilt.

Height, 8⅝ inches; width, 4⅛ inches.

2566—Thirteenth Century *Champlevé* Enamel Altar Panel

A seated Virgin with the Child on her knee holding His right hand in benediction, in high relief repoussé copper engraved and gilt, and set on an arch-topped enamelled panel with red, green, yellow, and two shades of blue rosettes, and bands and stars on a blue ground. The plaque is fixed to a board with an old red velvet covering.

Height, 11½ inches; width, 5½ inches.

2567—Thirteenth Century *Champlevé* Enamel Reliquary

Quadrilateral, with gable top. On the front is a representation of the murder of St. Thomas à Becket, Archbishop of Canterbury, with his entombment shown on the gable above; the three figures in each scene being of engraved and gilt copper, and the heads in relief. All of the panels are filled with an ornamentation of rosettes, bands and borders, and on the back with a geometrical pattern of squares filled with a small pattern, all in two tints of blue, red, green and yellow on a blue ground. The gable top has a high pierced cresting with three round finials and on the front three appliqué round medallions with an enamelled ornamentation.

Height, 6¼ inches; length, 4¾ inches; width, 2½ inches.

2568—Thirteenth Century *Champlevé* Enamel Reliquary

Quadrilateral with gable top. Upon the two round and gilt copper plates which form the front are six half-length figures of saints, appliqué, three on the gable and three on the panel below, in high repoussé relief, chased and engraved; the four outside ones having garments enamelled in blue and green; between each two of these figures and at the ends are incrusted semi-precious stones. On the back gable are three winged angels, and there are two below on the door of the receptacle; on one of the smaller sides is a saint, on the other an angel; all are engraved and gilded, on a blue enamelled ground having medallions, rosettes, bands and borders in white, two tints of blue, yellow, red and green. *Height, 5½ inches; length, 6 inches; width, 2½ inches.*

2569—Twelfth Century Reliquary in Shape of the Eucharistic Dove

Champlevé enamel on copper; chased, engraved and gilt, standing on a round and slightly domed base. The wings and the tail are inlaid with two tints of blue, white, green and red enamels. On the back is the hinged cover of the receptacle for the relics.

Height, 8 inches; length, 8¼ inches.

2570—Thirteenth Century *Champlevé* Enamel Wine Vessel

Bronze, with traces of gilding and a band of enamel ornament, in the form of an archaic lion's head; with cylindrical spreading neck; set on three curved feet. On the wide band of enamel is a coat-of-arms with a lion on a red ground.

Height, 6⅝ inches; length, 5¼ inches.

2571—Thirteenth Century *Champlevé* Enamel Reliquary

Quadrilateral, with gable top. The decoration consists of enamelled geometrical patterns with borders, and stars and rosettes in circles, in red, two shades of blue, yellow and green on blue ground. On the front is a representation of Christ as Salvator Mundi between two saints; on the gable above are three angels, and on each of the smaller sides is a saint; all these figures are engraved and gilded, the six heads on the front being in high relief.

Height, 6½ inches; length, 7 inches; width, 3 inches.

2572—Enamelled Copper Reliquary

Cylindrical, in the Thirteenth Century style, the enamel work picturing the Resurrection of Lazarus, the Flight into Egypt and the monogram of St. Bernardine; with two appliqué bronze figures of saints and two grotesque heads in the round. *Height, 6¼ inches; diameter, 8 inches.*

2573—Enamelled Ship (Nef) on Tall Foot

Of silver gilt and bronze, with rich polychrome enamel decoration, consisting of female figures on the prow, deck and sides; of foliated scrolls, arabesques and masks on the three masts, the bowsprit and the deck; of flags with coat-of-arms on the sails. The bottom of the upper part of the ship, which lifts, and the inside of the lower part, form a cup, and are similarly decorated. There are sailors on the deck and in the wire rigging; a bronze mermaid is the figurehead, there is a dragon at the stern, and the stem is in the shape of a large mermaid.

Height, 29¼ inches; width, 21 inches.

ANCIENT ARMS AND ARMOR

2574—Two English Eighteenth Century Flintlock Pistols

A. The lock has an engraved ornamentation and is signed: "Redfern, London." *Length, 6¼ inches.*

B. Iron stock and barrel with engraved ornamentation. Lock signed: "Le Glas, London." *Length, 5¾ inches.*

2575—Italian Eighteenth Century Flintlock Pistol

The stock is inlaid with silver wire, the barrel damascened and signed: "A. Torchio"; and the lock is signed: "Firenzo Rivo."

Length, 7¾ inches.

2576—English Eighteenth Century Flintlock Pistol

The stock has a silver wire inlaid ornamentation; there is a cartouche with relief acanthus ornament on the butt and a small cartouche with family arms on the grip; on the trigger guard are engraved hunting trophies. The barrel is signed: "H. Delany, London."

Length, 7¾ inches.

2577—Spanish Eighteenth Century Flintlock Pistol

With poignard. Boxwood stock, and octagonal barrel with gilt initials "F. M."

Length, 9 inches.

2578—Small German Eighteenth Century Flintlock Pistol

The stock mounted and inlaid with engraved brass ornaments and a cartouche.

Length, 8½ inches.

2579—Italian Eighteenth Century Flintlock Pistol

The stock has iron ornamental inlays, a cartouche with female mask, and there is a mask in relief on the butt and one on the lock. Florence. Early Eighteenth Century.

Length, 9¾ inches.

2580—English Eighteenth Century Flintlock Pistol

The barrel and steel stock are engraved; the butt has a small copper plate inserted upon which is an engraved monogram. Engraved lock which is signed: "I Mup."

Length, 9¼ inches.

2581—Italian Eighteenth Century Flintlock Pistol

With flattened flaring muzzle; the carved wood stock has iron mountings with an engraved ornamentation.

Length, 14 inches.

2582—English Eighteenth Century Flintlock Pistol

Long slender barrel. The stock has an inlaid silver ornamentation, and there is a mask in relief on the butt.

Length, 13 inches.

2583—Eighteenth Century German Flintlock Pistol

The stock shows richly engraved gilt brass mountings and a mask on the butt. The barrel, with an inlaid gold ornamentation, is signed "Prat." First half of Eighteenth Century.

Length, 13½ inches.

2584—English Eighteenth Century Flintlock Pistol

The stock is ornamented with silver inlays, trophies of war and a medallion with an engraved monogram, and on the butt is a chased female mask in a cartouche. The barrel and lock are signed: "H. Osborn, London."

Length, 14 inches.

2585—Pair of Italian Seventeenth Century Flintlock Pistols

The carved stocks are richly decorated with an inlaid ornamentation of female masks, hermes and dolphins. There is a mask on the butt, and on the lock two masks in relief. The signature on the barrel of one is "Giacom Zacone," and on the other "Giacom Zambonet." Second half of Seventeenth Century.

Length, 15 inches.

2586—Pair of Italian Eighteenth Century Flintlock Pistols

The boxwood stocks have an inlaid silver ornamentation, the butts are mounted in engraved steel and the barrels are finely damascened and inlaid with gilt, with the *fleur-de-lis*, a cross, an "R" with a crown and "Fab. R. di Nap." Italy, Royal Manufactory of Naples, Eighteenth Century.

Length, 14⅛ inches.

2587—A Pair of Eighteenth Century Italian Flintlock Pistols

The stocks have mountings of etched steel and warriors' heads in relief on the butts. The barrels bear the engraved and gilt signature: "Bustindui," and three *fleurs-de-lis* and a crown. Early Eighteenth Century.

Length, 15 inches.

2588—Italian Eighteenth Century Flintlock Pistol

The stock is richly decorated with gilt brass and inlaid arabesques; on the lock and hammer are relief arabesques and the barrel is partly etched and is signed, "Lazarino Cominazzo," and the lock, "Ano M . . ." (?). Lazarino Cominazzo was a Brescian gunsmith of the first half of the Eighteenth Century.

Length, 19 inches.

2589—Large Turkish Eighteenth Century Flintlock Pistol

The stock shows rich inlays of chased and engraved silver ornaments and trophies of war, and has on the back a cartouche with a half moon, and on the butt a knight's head. The barrel is inlaid with an engraved gold ornamentation, and the muzzle has a mounting of silver with chased arabesques. (Turkey or Balkan Peninsula.)

Length, 19⅛ inches.

2590—Eighteenth Century Flintlock Pistol

The muzzle and the back of the stock have a sheeting of silver decorated with repoussé rocailles and flowers; the butt, lock, hammer and top of the barrel are decorated with cut and chased rocaille and acanthus ornaments. The barrel has marks and "J. C. and K (?)." Barrel and lock: Europe. Silver work: Balkan Peninsula.

Length, 21¾ inches.

2591—Large Eighteenth Century Flintlock Pistol

The stock and part of the barrel have a silver covering adorned with chased arabesques; there is a mask on the butt, and the lock and

barrel have an engraved ornamentation. The barrel bears two marks. Barrel: Europe, first half of Eighteenth Century. Silver work: Balkan Peninsula, Eighteenth Century.

Length, 20 inches.

2592—Eighteenth Century Flintlock Pistol

The stock and a large part of the barrel have a silver covering decorated with chased arabesques; the remaining part of the stock has an etched and repoussé ornamentation. Barrel: Europe. Silver work: Balkan Peninsula.

Length, 20½ inches.

2593—Large German Eighteenth Century Flintlock Pistol

The stock is decorated with gilt brass inlaid arabesques; there is a mask in relief on the butt, and the barrel is engraved and partly gilded with acanthus leaves and trophies of war. The lock is signed: "K. Lorenz." *Circa* 1700.

Length, 21 inches.

2594—Pair of Large Italian Eighteenth Century Flintlock Pistols

The stocks are richly mounted and inlaid with cut and perforated iron ornaments, and there is an etched ornamentation on the lock. The barrel has inlaid silver ornaments, and marks of gunsmith. First half of Eighteenth Century.

Length, 24 inches.

2595—Pair of German Sixteenth Century Long Wheel-lock Pistols

With fluted iron mounting on the butt. Late Sixteenth Century.

Length, 22¼ inches.

2596—German Sixteenth Century Wheel-lock Pistol

Long barrel. Plain wood stock.

Length, 25 inches.

2597—German Late Sixteenth Century Wheel-lock Pistol

Long barrel, with plain wood stock.

Length, 22¼ inches.

2598—German Late Sixteenth Century Wheel-lock Pistol

Long polished barrel, plain wood stock.

Length, 24½ inches.

2599—German Sixteenth Century Long Wheel-lock Pistol

Painted wood stock with a carved rosette. Late Sixteenth Century.

Length, 24 inches.

E. T. Bonaventure.

2600—Pair German Sixteenth Century Wheel-lock Pistols

The stock with a globose end, and engraved ivory inlays. The barrel of one has the date "1591" and a mark "H." The other is dated 1592. Late Sixteenth Century.

Length, 22 inches.

Wm. Lauthner

2601—French Sixteenth Century Wheel-lock Gun

The stock with curved, scrolled butt and a few iron inlays.

Length, 31 inches.

A. H. Gosden

2602—Sixteenth Century Wheel-lock Gun

Plain red wood stock. Late Sixteenth Century.

Length, 36½ inches.

Wm. Lauthner

2603—Sixteenth Century Wheel-lock Gun

With rounded butt, plain red wood stock. Late Sixteenth Century.

Length, 35 inches.

A. T. Schofield.

2604—German Sixteenth Century Wheel-lock Gun

With rounded butt; plain walnut stock. Late Sixteenth Century.

Length, 35 inches.

Mrs I. Bulkeley.

2605—German Sixteenth Century Wheel-lock Gun

With rounded butt; plain maple wood stock. Late Sixteenth Century.

Length, 40½ inches.

C. Fenton.

2606—German Eighteenth Century Flintlock Gun

The stock is carved in relief with rocailles and enriched with iron inlays showing Greek warriors on gilt ground within a rocaille frame. The lower end of the barrel and mounts are beautifully carved with figures and scrolls and the lock plate is signed "Azella St. Blasii." Middle of Eighteenth Century.

Length, 38 inches.

T. Barlow.

2607—Japanese Eighteenth Century Repeating Flintlock Gun

Of very rare type. With three revolving barrels. The stock with brass mountings, the barrels carved and inlaid with various metals, gold and silver predominating, with figure of Fudo, the god of fire, and his attendants, Monjui and Fugen. Bears the Tycoon's crest.

Length, 31¼ inches.

2608—Arabian Eighteenth Century Flintlock Gun

The stock with mother-of-pearl inlays and Arabic inscriptions, silver buttons and etched ornaments. Repoussé metal mounts.

Length, 60 inches.

2609—Arabian Flintlock Gun

The iron stock is adorned with etched and repoussé silver inlays, and repoussé brass mounts. Has an engraved inscription and gunsmith's mark on barrel. Late Eighteenth or early Nineteenth Century.

Length, 68 inches.

2610—Eighteenth Century Flintlock Gun

The stock is mounted in gilt repoussé brass engraved with arabesques on a matted ground. The barrel is signed: "A." Barrel: Europe, Eighteenth Century. Stock: Arabia, Eighteenth Century.

Length, 65 inches.

2611—German Seventeenth Century Harquebus with Wheel-lock

The stock with arabesques, birds and hunting scenes inlaid in ivory; the lock elaborately etched with trophies. The barrel is signed: "Christian Reich, 1674."

Length, 36 inches.

2612—German Seventeenth Century Harquebus with Wheel-lock

The stock profusely inlaid with ivory and mother-of-pearl, with hunting scenes and arabesques. End of Seventeenth Century.

Length, 2 feet 21 inches.

2613—German Seventeenth Century Harquebus

The burl stock is inlaid with engraved ivory ornaments, hunting scenes, a coat-of-arms and two griffons, and bears the date 1621. The lock plate and mountings are beautifully etched with floral motives and other designs. The barrel is signed "Hanns Keiner in Eger."

Length, 42½ inches.

2614—Oriental Eighteenth Century Flintlock Harquebus

The stock is elaborately and richly ornamented with silver wire, enamel and inlays; the ivory butt is ornamented with enamel bosses, and the barrel is richly damascened with gold and silver arabesques. Indo-Persian.

Length, 51 inches.

Geo. McClellan Brown.

180 00 2615—Turkish Eighteenth Century Wall Gun

The pentagonal stock is decorated with ornaments, branches and flowers, cut out in brass and inlaid; the massive barrel is profusely etched and has an impressed gold mask of the gunsmith.

Length, 56½ inches.

" " "

130 00 2616—Turkish Eighteenth Century Wall Gun with Flintlock

The pentagonal stock is decorated with ornaments of acanthus and bands of cut and engraved brass inlay. The massive barrel is etched with Arabic inscriptions inlaid in gold.

Length, 58½ inches.

Thos. Barlow.

180 00 2617—Ancient Crossbow

The bow and bolt-track are of iron; the boxwood stock is inlaid with ivory, brass and mother-of-pearl. Europe. Late Sixteenth or early Seventeenth Century.

Length, 22½ inches.

Wm. Lauthier

200 00 2618—Fifteenth Century Crossbow

Iron bow. Bolt track and stock of iron mounted on wood and ivory.

Length, 23¼ inches.

Prof. B. Dean.

300 00 2619—Sixteenth Century Crossbow

Iron bow. Bolt track and stock of wood incrusted with ivory arabesques. At the end a windlass, the two winches with iron handles and carved ivory hand pieces.

Length, 39 inches.

Mrs J. Bulkeley.

35 00 2620—Bow with Fourteen Arrows

In buckskin case and quiver. American Indian.

Thos. Offerman.

12 00 2621—Small Dagger

Carved steel blade, dated 1851, with monogram T. O. Silver hilt with carved ivory medallion head and scrolls, inscribed "Tout ou Rien."

Casper. Whitney.

12 00 2622—German Seventeenth Century Dagger

Steel blade engraved with a floral pattern. The ivory handle has a low relief carving of amorini and flowers, and is mounted with silver. The leather scabbard is silver mounted.

Length, 9⅜ inches.

2623—Dagger

With massive bronze handle in the form of a female figure. Nineteenth Century.

2624—Oriental Eighteenth Century Siamese Dagger

Bone handle with silver bands. Wood sheath, covered with a filigree seroll.

2625—Florentine Eighteenth Century Dagger

Short blade. With curved octagonal wood handle, and quillon with button end.

Length, 7¼ *inches.*

2626—Florentine Eighteenth Century Dagger

With spiral fluted wooden handle, and quillon with button end. The back of the short blade is partly fluted.

Length, 8⅞ *inches.*

2627—Spanish Eighteenth Century Dagger

Broad tapering blade with etched sprays of flowers at the base. Ivory fluted handle, and short quillons with button ends.

Length, 10¾ *inches.*

2628—Old Delhi Dagger with Sheath

The large curved tapering blade with sharp median ridge is damascened, and has an etched Arabian inscription filled with gold on a blackened ground. Handle of cut and pierced iron, a flat plate-shaped pommel with button, short quillons, and a branch with button end. The sheath is of pressed leather and has a repoussé copper end. Seventeenth and Eighteenth Centuries.

Length, 15 *inches.*

2629—Dagger

Broad fluted tapering blade. Iron hilt with etched arabesques on a matted ground, a quadrilateral handle, two-armed quillons, anneau with serolled edge, and a round pommel with a warrior's head in relief on one side, and on the other a large rosette. Reproduction of a Sixteenth Century Spanish dagger.

Length, 14⅞ *inches.*

2630—Old Italian Dagger

Blade with two channels and perforations, having quillons with curved ends in the form of hermes, a shield with figure of an antique warrior cut in relief, and a round pommel with figures of horsemen in relief. Sixteenth Century (?).

Length, 16¼ *inches.*

2631—Dagger (Anelace)

Broad ox-tongue blade with median ridge, having an ivory handle with three copper nails on each side, an engraved copper pommel, and curved copper quillons. Said to be reproduction of a Sixteenth Century dagger.

Length, 22⅝ *inches.*

2632—German Sixteenth Century Execution Sword

On the base of the large tapering blade, flat at the point, are etched the Electoral coat-of-arms of Mayence, "*Soli Deo Gloria,*" and on the reverse Christ on the cross, and "1543, *Johannes Hopp me fecit,*" and a gilt armorer's mark.

Length, 38 *inches.*

2633—Circassian Kandgiar

The iron hilt is silvered, and has ridges with an engraved pattern and squares of horn overlaid and fixed with nails; at the base of the blade is an engraved linear pattern. Eighteenth Century.

Length, 40½ *inches.*

2634—Asiatic Eighteenth Century Sword with Sheath

Curved tapering blade, with long, fluted cylindrical silver handle, with an octagonal pointed pommel, and wood sheath encased with silver, which is decorated with bands and filigree ornaments. Burmah.

Length, 38 *inches.*

2635—Japanese Dress Sword

Long slender grooved blade, gold lacquer scabbard, ornamented with phœnixes and blossoms. The handle, guard and mounts are of shibuichi, silver, gold and shakudo. Blue leather girdle. Nineteenth Century.

Length, 34 *inches.*

2636—Daimio Dress Sword

Long slender blade, Nashiji lacquer scabbard with the Kiri crest in gold. Handle wound with silk cord, the elaborate mountings and hilt wrought in shakudo and gold and ornamented with a Kiri crest. Eighteenth Century.

Length, 36½ *inches.*

2637—Toledo Main-gouche

With pronged blade to break opponent's sword and inscribed: "Toledo, 1841." The guard in form of a triangular leaf, perforated and richly engraved with masks, figures, acanthus vines, and a profiled warrior's head in a round medallion; the pommel and ends of the straight quillons are fluted and the shield has an engraved mask. Eighteenth Century.

Length, 23 inches.

2638—French Eighteenth Century Rapier

Narrow blade with incised strapwork and rocaille ornaments. With plate-shaped anneau; the handle and pommel in cut diamond pattern.

Length, 37½ inches.

2639—Old Spanish Rapier

With triangular gutted blade, with perforated guard, and perforated bullet-shaped pommel with trophies of war and arabesques. Second half of Sixteenth Century (?).

Length, 36 inches.

2640—German Seventeenth Century Floret

In the channel of the blade the inscription: "XX Solingen XX." Cup-shaped latticed and perforated guard, straight quillons with finely profiled trident ends and bullet-shaped pommel perforated with arabesques, and button end.

Length, 30½ inches.

2641—Italian Seventeenth Century Sword

Broad two-edged tapering blade with two channels and the signature: "S. S. Andria Farara" and armorer's mark. Perforated hilt and bullet-shaped pommel.

Length, 37 inches.

2642—German Seventeenth Century Cavalry Sword

Basquet-shaped guard, contre-garde and pas d'âne, and bullet-shaped pommel. Broad flat blade, on one side of which is the inscription: "-|- -|- Gio Knegt -|- -|-" and armorer's mark, and on the other side -|- -|- IN. -|- -|- SOLINGEN. -|- -|-. Solingen.

Length, 40½ inches.

2643—German Eighteenth Century Rapier

The tapering blade with two channels is signed: "*Mi.senal.es.el.cavisco. del.voy.ano.* X *espardero.en.Alemania. Solige. Anno* 1720." With cup-shaped guard, straight quillon, curved branch with seal ends, and flat and rounded pommel. Solingen.

Length, 38 *inches.*

2644—Spanish Sixteenth Century Rapier

Tapering grooved blade marked "De Luis Aiala." Cup-shaped guard with etched radial acanthus leaves and the inscription: "Anno D . . . ." A straight quillon, richly profiled branch with seal end, and round pommel.

Length, 43 *inches.*

2645—German Seventeenth Century Rapier

Grooved blade signed "K. (?) Solingen." With cup-shaped guard, straight quillon (one end broken off), curved branch, and round pommel.

Length, 39½ *inches.*

2646—Old Toledo Rapier

Tapering blade with grooved channel bearing inscription "Toledo." With cup-shaped guard, straight quillons, curved branch with button end and round pommel.

Length, 42 *inches.*

2647—Sixteenth Century Sword

Flat two-edged blade with engraved marks: "A and I, VII." Perforated guard, straight quillon, curved branch with seal end, and bullet-shaped pommel with button end.

Length, 39 *inches.*

2648—Toledo Sixteenth Century Sword

Flat double-edge blade signed "Francisco Ruys en Toledo," and armorer's marks. Cup-shaped guard, with four repoussé medallions, two with a cross between palm branches, and two with religious symbols; straight quillons; curved branch and pommel button-shaped.

Length, 40½ *inches.*

2649—German Seventeenth Century Rapier

The guard with perforations on the rim and etched flowers; the quillon with up-and-down curved ends with buttons, and the pommel round. Tapering grooved blade, with inscription: "*Ihn Solingen.*"

Length, 42 *inches.*

30 00 2650—Sixteenth Century Rapier

Slender tapering blade, with perforation at the base and inscription and armorer's mark. Cup-shaped guard, richly perforated and with engraved arabesques and four escutcheons; quillon and branch spiral fluted with seal ends, and flat bullet-shaped pommel with an incised ornamentation.

Length, 41½ inches.

30 00 2651—Nineteenth Century Rapier

Slender tapering blade with armorer's mark. The cup and quadrifoil-shaped guard with richly chiseled branches, flowers and ribbons in flat relief on a matted ground; the quillons straight and the pommel with a cut flower ornamentation.

Length, 42¼ inches.

15 00 2652—Old Rapier

The blade (broken and repaired) with etched branches and an illegible inscription. Cup-shaped guard, richly perforated, and with incised branches, leaves and ribbons; a straight quillon, a curved branch with button end, and a round pommel.

Length, 44 inches.

20 00 2653—German Seventeenth Century Epée de Ville

The blade with deep channels and marked "Ihn Solingen." Cup-shaped guard and contra having relief work lions and birds between acanthus leaves; the curved quillon and branch with profiled ends and buttons. Blade and cup: Solingen.

Length, 44 inches.

22 00 2654—German Eighteenth Century Rapier

The blade with deep channels and marked "Ihn Solingen." Cup-shaped guard, with etched foliations, straight quillon, branch with button end and round pommel.

Length, 44 inches.

10 00 2655—Old German Rapier

Tapering blade with channels, signed "Thomas Karal." The cup-shaped guard is ornamented with carved palmettes and ribbons on seal ends, and round pommel. Hilt modern.

Length, 46 inches.

2656—Seventeenth Century Toledo Rapier

Tapering blade with channels, signed "Thomas Karal." The cup-shaped guard is ornamented with carved palmettes and ribbons on partly matted ground. Straight quillons; curved branch with seal end; round pommel.

Length, 47 inches.

2657—German Eighteenth Century Epée de Ville

Very slender, flattened four-sided blade tapering to a delicate point and inscribed "Ihn Solingen." Cup-shaped guard perforated and with engraved heads of birds and arabesques, a straight quillon, a curved branch with button ends and a round pommel.

Length, 45½ inches.

2658—German Seventeenth Century Epée de Ville

In the channel of the blade the inscription: "- - - - *Srasenuer* (?) *me fecit* - - - - *in Solingen* 1641." The cup-shaped guard is adorned with a repoussé boar hunting scene and acanthus ornamentation; the straight quillons and branch have button ends; the pommel is round.

Length, 45½ inches.

2659—German Eighteenth Century Epée de Ville

In the channel of the blade the inscription "In Solingen." With guard engraved with an heraldic lion and arabesques on a matted ground; the straight quillons with button ends; contre-garde, pas d'ane, and round pommel.

Length, 46½ inches.

2660—Toledo Sixteenth Century Epée de Ville

The blade with two channels and signed "De Ivan Martinez en Toledo," with armorer's mark. Cup-shaped guard, perforated between the two round shields, the fore one having a lion and arabesques in relief. Straight quillons and branch with button ends; round pommel.

Length, 48½ inches.

2661—Italian Sixteenth Century Sword

M.M.A.
29.157.4

Tapering blade with median channel signed "ANTANNIO." Hilt with silver inlays on blackened ground of acanthus flowers and crouching lions; hexagonal pommel with button; curved quillons; three branches; perforated guard and contre garde. (See illustrated copy.)

Length, 45 inches.

2662—Spanish Sixteenth Century Epée de Ville

Tapering blade signed in the channel, "Gonzalo Simon," and armorer's mark, G., within a shield. Handle wire-wound in weave pattern; pommel, straight quillons, anneau, second anneau and pas d'ane in form of a chain with perforated square and oval links; contre-garde.

Length, 49 inches.

2663—Swiss Sixteenth Century Two-handed Sword

Large tapering blade with two horns at base (sword-breaker slots) and bearing an engraved armorer's mark. Long wood handle, partly wrapped in red velvet; iron bullet-shaped pommel with button; quillons ending in double volutes; two anneaus with cut ornaments.

Length, 79 inches.

2664—Ancient Spanish Iron Sheath

For two rapiers. The rim has a band of cut ornaments, and is surmounted by a lion's head.

Length, 52¼ inches.

2665—Oriental War Axe and Mace

The axe damascened with silver and the mace damascened with copper. India. Nineteenth Century.

2666—Sixteenth Century Halberd

The long quadrilateral blade has a button at the base; the hatchet is indented and has a concave sickle-shaped head; the hook is curved. Has oak staff. Germany (?). Late Sixteenth Century.

2667—Sixteenth Century Halberd

With perforated hatchet and hook with toothed thorn. Has wood staff.

2668—Sixteenth Century Halberd

The blade with median ridge. On the hatchet is an etched and blackened escutcheon (three hunting horns) with helmet; the hatchet and hook have a dotted edge and there is a fluted ring around the base of the blade and that of the hatchet. Middle of Sixteenth Century. The etching is late Seventeenth Century. Has black wood staff.

2669—Seventeenth Century Halberd

With quadrilateral blade, and hatchet and hook indented and perforated. Black wood staff with red silk fringe.

2670—Swiss Sixteenth Century Halberd

With very long quadrilateral blade, hatchet with sickle-shaped edge, and a curved hook with perforations. Wood staff.

2671—Seventeenth Century Halberd

With sword-shaped blade and arched hook. Has wood staff.

2672—Seventeenth Century Halberd

With long quadrilateral blade, hatchet and hook with cut-out rim, and perforated ornaments. Wood staff.

2673—Swiss Sixteenth Century Halberd

The hatchet and curved hook with perforations. On the hatchet is an etched and blackened escutcheon with an anchor as crest. Stained wood staff.

2674—Seventeenth Century Halberd

The broad blade with median ridge, the hook with a small perforated sickle. Black wood staff, topped with silk and gold thread fringe. Red and gilt tassel. First half of Seventeenth Century.

2675—Seventeenth Century Partizan

With large broad blade having two little sickles, and an etched and blackened ornamentation on its base. The shaft is wrapped with blue velvet and topped with worsted and gold thread fringe.

2676—Seventeenth Century Halberd

Long quadrilateral blade, with hatchet and hook, with cut rim. Stained wood staff topped with tasselled fringe.

2677—Sixteenth Century Korseke

The tapering blade, with median ridge and two hooks, has a bronze ring around its base. Oak staff with silk fringe.

2678—Old Halberd

With long blade and perforated hatchet and hook. The shaft covered with green velvet and brass nails, and trimmed with yellow fringe. Late Sixteenth or early Seventeenth Century.

2679—Seventeenth Century Halberd

With perforated hatchet and hook. Stained wood staff.

2680—Seventeenth Century Halberd

The broad blade, with a hatchet and a trident hook having wavy rims, shows in the centre an etched and blackened escutcheon (cross with a crown framed by a ribbon), with the inscription "HEGCVNCD" and number "73." Old shaft covered with brass nails and crosses and top with red and yellow silk tassel.

2681—Sixteenth Century Halberd

Quadrilateral blade with hatchet and hook. Red velvet shaft secured with brass nails, and with red and yellow silk fringe.

2682—Sixteenth Century Fauchard

Long wide blade with a sickle hook below the narrow joint, and a straight hook and oreillons. Oak shaft topped with brass nails and silk fringe.

2683—Bohemian Ohrlöffel

The large tapering blade with median ridge and two sickle-shaped hooks at the base. Black wood staff topped with silk fringe.

2684—Sixteenth Century Guisarme (*Roncone, Glaive*)

The broad knife-shaped blade with small sickle and a straight hook, stamped with armorer's mark. The upper part of the shaft covered with red velvet secured with brass nails.

Length, 32 *inches.*

2685—Sixteenth Century Faucard

The large and long knife-shaped convex blade has a point at right angles on the back which has concave indentations; a perforated and richly cut-out hook; two oreillons, and a pommel at the base. The base of the blade is blackened and richly etched on each side with an escutcheon, a double-headed eagle, acanthus borders, lions, dragon heads and amorini. The shaft is covered with green velvet secured with brass nails, and trimmed with yellow and red fringe.

2686—Pair of German Gauntlets

With flexible finger and thumb guards. The back of the hand is strengthened by a repoussé cord-shaped ridge. Style of the Sixteenth Century.

2687—Spanish Sixteenth Century Casque

Morion type with high crest. With pointed bowl with brass nails on its lower rim. Late Sixteenth Century.

2688—Italian Sixteenth Century Casque

Burganet type. With high crest, projecting visor, neck guard, and ear guard with curved rim.

2689—Italian Sixteenth Century Casque

Burganet type. With pointed bowl, projecting visor, neck guard of one plate, and movable ear guards. Late Sixteenth Century.

2690—Italian Sixteenth Century Casque

Morion type. With pointed bowl and border of steel bosses. Late Sixteenth Century.

2691—Italian Sixteenth Century Casque

Burganet type. With round bowl, high crest, projecting visor with plume-holder, neck guard of one plate, and movable ear guards. Late Sixteenth Century.

2692—German Sixteenth Century Casque

Of Slavic type. With round, radially fluted bowl, projecting visor, adjustable nasal, upper end with three arrowheads, neck guard formed of five plates, and movable ear guards. Brass nails. Nuremberg.

2693—German Seventeenth Century Breastplate

With roughly engraved arabesques below the cord-shaped rim at the neck. At the sides is engraved "G" and "P."

Length, 16 *inches.*

2694—Italian Sixteenth Century Breastplate

With engraved arabesques on a blackened background within vertical bands. Milan, late Sixteenth Century.

Height, 17 *inches.*

A. Haviland.

30 2695—Iron Shield (Rondache)

Parade shield, with pointed thorn in the domed centre and brass and iron nails on the rim. The etched decoration, which is on a stippled ground, consists of five hermes between arabesques with amorini, profile heads of warriors, cherubim heads and skulls of animals. Around the edge is an etched band of acanthus vines and panels with trophies of war. Impressed armorer's mark on edge of rim. Reproduction of Spanish, Seventeenth Century.

Diameter, 24 inches.

70 2696—Complete Suit of Armor

F. S. Manning.

Visor with vertical visière slits and cross-shaped ventails. Sharp crest with plume holder, closed beaver, and short gorgerin. Breastplate and backplate with fixed braconnière of two plates and shield-shaped taces. Brayette of steel chain on red velvet. Round arm-pit pieces; elbow guard and gauntlets. Knee guards, greaves and sollerets, with brass nails. Great sword, the hilt with curved quillon, anneau and flat pear-shaped pommel. Style of the Sixteenth Century.

Mr. Lauthier

30 2697—Complete Suit of Fluted Armor

Armet with high crest, visor of two parts, visière with two eye-slits, ventail with six oblique slits, and gorgerin rivetted to the beaver. Colletin, breastplate with pauldrons, which are united with the grande garde of the epaulicre on the back. Brassard of two plates; taces of four plates, the lowest with flat, rounded rim. Brayette of steel chain on red velvet. The armor for arms and legs is similar to other numbers. Great rapier, the basket hilt having a round and fluted pommel. The elbow guard and part of the brassards are of the period. Style of the Sixteenth Century.

J. Benton.

200 2698—Complete Suit of Armor

Armet with conical ending bowl and acorn-knob. The forged visor is divided into two parts, the visière has two eye-slits, the ventail nine holes on each side. Beaver, gorgerin and colletin with pointed rim. Breastplate with braconnière, and taces of five plates, the lowest rounded. Brayette of steel chain on red velvet. Cuissards, greaves and sollerets. Great sword, the hilt with fluted handle of twisted iron wire, a pointed and fluted pommel, and two anneaus of double twisted wire. Style of the Sixteenth Century.

2699—Complete Suit of Fluted Armor

Fluted visor with 18 slits, plume holder, gorgerin and colletin. Pauldrons with passe-garde. Breastplate with lance rest. Braconnière of four plates, rounded taces of five plates. Upper brassards of five parts, elbow-guard brassards (avant-bras) and gauntlets. Cuissards, greaves and sollerets. Large sword, the hilt with quillon, pierced anneaus, and pommel with button. Style of Maximilian.

2700—Small Model of a Horse and Rider With a Full Maximilian Armor

Bronze horse; the armor is engraved with arabesques and scrolls, and with appliqué coats-of-arms. On a rectangular mahogany base.

Height, 16 inches; length, 15 inches.

2701—Large Elkington Plaque

Repoussé parcel gilt. Figures in high relief showing a battle of the Amazons around an Amazon as prisoner on the central boss; and a wide rim border of arabesques, grotesque masks and dolphins. Elkington reproduction of a Renaissance original.

Diameter, 27 inches.

2702—Antique Chinese Polished Brass Wedding Dish

Deep form. On the central medallion is a Mandarin equestrian figure with retinue, engraved and partly filled in with black enamel; surrounding this panel are floral scrolls and symbolical bats, similarly treated, and around the rim are Buddhistic emblems and kylins. Seventeenth Century.

Diameter, 18 inches.

2703—Repoussé Brass Plaque

Old Indian, with deepened centre having a kneeling figure before a woman and child seated on a throne, and a border around it of ten medallions containing figures and symbolical animals. The rim is ornamented with the signs of the zodiac alternating with rosettes. All in repoussé and chased work. Eighteenth Century.

Diameter, 17 inches.

2704—Repoussé Brass Plaque

In the centre a female deity riding a seven-headed horse, within an aureole border, and a rim border ornamented with the signs of the zodiac. All in bold repoussé and chased. India. Eighteenth Century.

Diameter, 31¼ inches.

2705—Old Pewter Dish

Deep form. In the centre a repoussé ornamentation of a scene representing the Baptism of Christ, within engraved ornamental borders.

Diameter, 15 inches.

2706—Antique Dutch Brass Church Plaque

Repoussé ornamentation, "Adam and Eve," with tree and serpent in centre, surrounded with band of Gothic lettering and three bands of ornaments in a design of leaves and *fleur-de-lis*.

Diameter, 17¾ inches.

2707—Hammered Brass Danish Plaque

With domed centre. Shows an interesting repoussé ornament; Caleb and Joshua with the grapes of Eshcol in centre, and within a border of grapevine an inscription, YOSVA. EN. CALEP. MET. VOORSTANT. BROCHTEN. VRVCHTEN. VYT. HET. BELOFTEN. LANT. and an outer border of foliated and gadroon patterns.

Diameter, 22 inches.

THIRTEENTH AFTERNOON'S SALE

WEDNESDAY, MARCH 1ST, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 2708 to 2895, inclusive

EUROPEAN BRONZES AND OTHER OBJECTS IN METAL

30 00 M. Bennett

2708—SMALL ANTIQUE EGYPTIAN RELIEF

The Triad in glazed pottery mounted in a gilt and enamelled miniature frame.

10 00 Chas Kohler.

2709—PAIR GILT BRONZE BAS-RELIEFS

St. John the Baptist with the lamb, and the Apostle Peter with the cock. French. Seventeenth Century.

Height, 4 inches; width, 2¾ inches.

40 00 E. S. Phillips

2710—PAIR OF FRENCH STATUETTES

Cast in silver; pastoral figures on a rocaille base.

5 00 M. J. Fox

2711—PAIR RENAISSANCE REPOUSSÉ IRON PLAQUETTES

Allegorical figures; Peace and Victory, in high relief, surrounded by borders of masques and scrolls.

Height, 5½ inches; width, 4½ inches.

5 00 Chas Kohler

2712—REPOUSSÉ BRASS PLAQUETTE

Exposing Christ before the multitude.

Height, 4½ inches; width, 4½ inches.

17 50 2713—Russian Eighteenth Century Crucifix — F. Baumeister.

Cross of gilt metal, set with green wire enamel and incrusted with semi-precious stones. Inserted wood cross, which is exquisitely carved in openwork with scenes from the life of Christ.

Length, 8⅞ inches; width, 4 inches.

20 00 2714—Pair Repoussé Brass Panels — A. F. Bremer.

Christ preaching in the temple, and the Marys at the sepulcher.

Height, 7 inches; length, 9 inches.

18 00 2715—Set of Silver Gilt Belt Buckles — A. Haviland.

Gold filigree ornamentation. Albanian. Eighteenth Century.

22 00 2716—Elaborate Oriental Silver Buckle — F. Baumeister.

Repoussé, chased and openwork, incrusted with jasper and coral. Turkish. Eighteenth Century.

7 50 2717—Pair of Turkish Belt Buckles — Mrs. Wills.

Repoussé gilt metal, incrusted with coral and imitation precious stones. Albanian. Eighteenth Century.

Height, 4 inches; width, 2⅝ inches.

55 00 2718—*Repoussé* Gilt Metal Bas-relief — C. S. Phillips

A bacchanalian scene, modelled in very high relief. Framed in black wood.

Height, 7¾ inches; length, 11¼ inches.

90 00 2719—Collection of Antique Pompeian Objects — Mrs. Kelsey & Bird

Consisting of nineteen small objects in bronze and other materials, excavated at Pompeii. Mounted in a plush-lined leather case. From the collection of Dr. Cara of London.

40 00 2720—Pair Gilt Bronze Candlesticks — F. Baumeister

In the style of French Renaissance. Round baluster stems on two-step triangular bases, with winged lions of silver at corners, and female figures in oval medallions.

Height, 14½ inches.

35 00 2721—Pair Gilt Ormolu Candlesticks — O. F. Wilson.

Louis XVI style. With lion masks, gadroons, beading and acanthus motives. The stem with three terminal figures, and the base circular, with acanthus ornament.

Height, 13½ inches.

2722—Gilt Bronze Inkstand

Louis XV style. Oblong, with two wells, a richly chased and relief ornamentation of shell and acanthus motives, and a central figure of a mermaid.

Height, 9 inches; length, 15 inches.

2723—Gilt Bronze Statuette

St. Lucia. With the emblems of her martyrdom. On mahogany plinth.

Height, 14 inches.

2724—Empire Inkstand

Bronze, ormolu and black marble. Kneeling female figure holding in either hand a gilt cornucopia which form inkwells and taper holders.

2725—Antique Bronze Statuette

Cupid with dolphin. Italian Renaissance.

Height, 8 inches.

2726—Bronze Statuette

Kneeling female figure, Grief. French. Eighteenth Century. Marble plinth.

Height, 7½ inches.

2727—Old French Bronze Statuette

Kneeling figure of Psyche.

Height, 8½ inches; width, 6 inches.

2728—Old Bronze Statuette

Diana. Mottled brown patina.

Height, 13½ inches.

2729—French Bronze Statuette

Nude female figure seated on a tall base of rock design. Golden-green patina.

Height, 15 inches.

2730—Bronze Statuette

Diana, by "F. Barbedienne, Fondeur." Golden-brown patina.

Height, 16 inches.

2731—Old French Bronze

Reclining figure of Venus. Mottled brown patina.

Length, 14 inches.

50 ~ 2732—Pair of French Bronze Statuettes O. F. Wilson.

A peasant maiden and an old man. Mottled brown patina.

Height, 14¼ *inches.*

40 ~ 2733—Pair of French Bronze Statuettes Mr. Kellman.

Oriental women, by Cordier. Antique green patina.

Height, 16¾ *inches.*

30 ~ 2734—Japanese Bronze Okimono C. D. Hudson.

Life size pigeon, skillfully modelled. Mottled green and brown patina. On wood stand.

Height, 4½ *inches; length,* 14 *inches.*

35 ~ 2735—Antique Japanese Bronze Incense Burner " " ".

In shape of a life size duck skillfully modelled and chiseled. Rich brown patina.

Height, 11½ *inches; length.* 15 *inches.*

30 ~ 2736—French Bronze Covered Vase Chas Kohler.

In the Renaissance style. High relief ornamentation depicting the fierce combat between Centaurs and the Lapithæ. Signed "De Braux." Mottled brown patina.

Height, 13 *inches.*

110 ~ 2737—Barye Bronze Statuette Richard Hunt.

Seated figure of Juno. Antique green patina. For the Duc de Montpensier, a brother of Louis Philippe and uncle of the late King Leopold of Belgium, the sculptor designed a candelabrum having just above the foot three nude figures, the trio of goddesses who sought to gain the golden apple from Paris. This figure is a separate casting of that of Juno. In one hand is a sceptre; under the folded robes on which she sits is her attendant bird, the peacock. Venus and Minerva are the other goddesses. Signed on the base, "BARYE." Mounted on a modern bronze plinth by Tiffany & Co.

Height. 12¼ *inches.*

110 ~ 2738—Barye Bronze Statuette " "

Seated figure of Minerva, a companion piece to the preceding, No. 2737.

Height. 12¼ *inches.*

200 ~ 2739—Barye Bronze Equestrian Group Mr. Edwards

Arab killing a lion. Antique green patina. Spirited group. A mounted Algerian Arab spearing a lion while his horse rears with

fright. The calm face of the rider contrasts with the open-mouthed excitement of his mount and the helpless fury of the lion. Signed, "BARYE."

Height, 14½ inches; length, 12½ inches.

40 00 2740—French Bronze Female Bust — Wm Goldman

Autumn, by Ceribelli. Rich mottled brown patina.

Height, 17 inches.

75 00 2741—Old French Bronze Inkstand — D. Laughlin

With two large inkwells, pen tray and secret call bell. Central figure of a Roman philosopher. Antique green patina.

Height, 12 inches; length, 17 inches.

60 00 2742—Bronze Statuette — C. J. Charles.

Renaissance style. A faun with flute.

Height, 18 inches.

105 00 2743—Bronze Statuette Water Carrier — P. P. Chew

Female nude figure. A water carrier, by Carrier. Mottled green and brown patina.

Height, 21 inches.

270 00 2744—Clodion Bronze Group — C. D. Hudson.

Bacchante and Satyr. Both figures are standing, having wreaths of grapevines on their heads. The right arm of the nymph rests on the shoulder of the satyr; in her left hand she holds a cluster of grapes. Rich mottled golden-green patina. Signed: Clodion.

Height, 16¼ inches.

25 00 2745—Old French Bronze Group — Chas Kohler

Allegorical female figure (Juno with the peacock?) standing on clouds holding a shield with *fleur-de-lis* and about to accept a crown and sceptre which a cupid is offering to her. On rose antico marble base.

Height, 20½ inches.

90 00 2746—Bronze Statuette — " "

Houdon's Diana, standing on one foot, slightly draped, and with bow and arrow. Rich brown patina.

Height, 23½ inches.

210 00 2747—Antique Bronze Statuette — C. S. Phillips

Figure of Eve holding the apple and with the serpent around her arm, resting its head on her shoulder. Dark brown patina.

Height, 23½ inches.

Frank Partridge.

220 00 2748—Pair of Bronze Statuettes

Apollo and Venus. Mottled golden-brown patina. Gilt bases.

Height, 21 inches.

E. Frenkel.

70 00 2749—French Bronze Statuette

Venus by P. Rouha. Golden patina.

Height, 27 inches.

Chas Kohler.

95 00 2750—Roman Bronze Statuette

Narcissus. Copy of the Roman original in the Naples Museum. Signed Sabatino, Naples.

Height, 25½ inches.

A Olivotti & Co.

140 00 2751—Roman Bronze Group

Marsyus carrying the infant Bacchus. Copied from the antique, by M. Amodio, Naples.

Height, 26½ inches.

A. Haviland.

65 00 2752—French Bronze Group

Bacchante carrying on her shoulder a young satyr. Mottled brown patina.

Height, 29 inches.

G. W. Elkins.

2 10 00 2753—Bronze Cat

By Jean Carrit. Life size. Seated on a carved wood base in the shape of a pile of books with the head of a mouse peeping from beneath the cover of the lower book.

Height, 18 inches.

Frank Partridge

200 00 2754—Old Bronze Figure

Crouching Venus. Mottled brown patina. On black marble base.

Height, 24½ inches.

A. F. Bremer

400 00 2755—Bronze Group after Clodion

Dancing bacchante and faun. Rich mottled green patina.

Height, 27 inches.

C. D. Judson

650 00 2756—Elaborate Bronze Group

The rape of Prosperina after the original antique. Jean de Bologne. Rich mottled brown patina. Gilt base.

Height, 46 inches.

2757—Pair Empire Candelabra

Bronze and gilt. Columnar shaft on tripod. Each with six candle brackets in design of cornucopia. Antique green patina. Sienna marble. Triangular bases.

Height, 29 inches.

2758—Gilt Bronze Madonna and Child

The Virgin is seated on a Gothic throne, the Child, who is standing on her knee holds in His left hand a dove. On the side is inscribed: "ANNO DNB 1437 P. P. P." Reproduction of a Fifteenth Century original.

Height, 13 inches.

2759—French Gilt Bronze Group

Bacchantes. By Franceschi. "Jules Graux, Fondeur."

Height, 25 inches.

2760—Bronze and Gilt Bust of a Venetian Lady

Life size, with head and neck in gilt, the drapery in bronze, and ornamentation of foliations carved in relief and heavily gilded. Signed, D. P. E. Ao Dom MCCCCXLIII. On carved wood and gilt Gothic pedestal.

Bust, height, 20½ inches; width, 20 inches.

2761—Marble Bust of Madame Recamier by Joseph Chinard

Partly draped, the arms folded on the breast, the head slightly inclined to the right. One of the variations the artist made of this celebrated portrait; a marble one given by Madame Recamier to her father is now in the Lyons Museum; there are a few others, in marble and in plaster, showing differences in the arrangement of the hair, of the draperies and of the pedestal. (See E. Bertaux in the *Revue de L'Art Ancien et Moderne*, No. 152.)

Height, 24½ inches.

2762—Marble Statue

Venus de Medicis sculptured in Carrara marble; on high velvet covered pedestal.

Height of statue, 38 inches.

2762A—Porphyry Bust

Catherine de Medici. Sculptured in dark brown and red speckled porphyry.

Height, 9 inches.

12 50 2762B—Terra Cotta Statuette A Haviland.

Cleopatra. By J. Clesinger.

Height, 18½ inches.

15 00 2763—Terra Cotta Statue " "

Of a half-draped female figure seated on a rock, with head drooping, looking at two swallows, which are in relief on the base, and hands clasped in her lap. Signed: "Peiffer."

Height. 23 inches.

2 00 2764—Life Size Bust C. Field.

Modelled in terra-cotta and painted. A warrior wearing a helmet, adorned with a coat-of-arms and two dragons and a coat of mail, over which is a drapery. "Charolo Otharingio."

Height, 20 inches; width, 24 inches.

12 50 2765—Carved Wood Bas-relief F. W. Kaldenberg

Madonna and Child. German. Eighteenth Century. Plush and gilt frame.

Height, 6 inches; width, 4 inches.

85 00 2766—Old Italian Carved Wood Group A. Olivotti & Co.

Madonna and Child. The Virgin enthroned, standing and holding in her left arm the Infant Jesus and in her right hand a candle.

Height, 16 inches.

50 00 2767—Carved Boxwood Group G. Dupont

St. George and the Dragon. St. George in armor with his spear piercing the head of the dragon; both are on a large sphere, upon which, in relief, is a carved coat-of-arms. French. Nineteenth Century.

Height, 25 inches.

A. Olivotti & Co.

210 00 2768—Seventeenth Century Carved Wood Statuette

Of a monk in standing posture, with square base. N. P. S.

Height, 22 inches.

A. Edwards

210 00 2769—Sixteenth Century Carved Wood Statuette of John the Baptist

Standing, clothed in a lion skin garment and holding in his right hand an open book, upon which rests a lamb. Square pedestal.

Height, 24 inches.

2770—Antique Carved Wood Statuette

Of a female saint, standing with her cloak draped over her head and carrying in her right hand a filled basket. Hexagonal pedestal ornamented with floral festoons. Carved in high relief and bearing the inscription: "Steianne 24 Mai."

2771—Antique Carved Wood Shrine Statuette of St. Barbara

With laurel wreath on her head, and holding in her right hand the martyr's palm, and in her left an open book. Beside her is a tall tower of Gothic design. Oblong pedestal.

Height, 28¼ inches.

AN EXTRAORDINARY COLLECTION OF CLOCKS AND CLOCK SETS

2772—Traveling Alarm Clock

Brass, partly gilt and silver plated, chased and etched. With glass on three sides showing the works. Two gilt dials and engraved dial plate. French movement. In red morocco case.

Height, 6¼ inches.

2773—Old German Gilt Bronze and Silver Table Clock

With chimes. Square case of gilt bronze with glass sides and silver mounting which includes the dial: cherub heads in relief in the spandrils; grotesque winged figures at the angles, and wing and claw feet. Through the glass sides are seen the works, with engraved and gilt ornamentation. Hinged bottom, which when opened displays the intricate mechanism, and the signature of the maker: "Nicolaus Resler in Prag."

5¾ inches square.

2774—Small Bronze Lyre Clock

Period of the First Empire. White marble base. The gilt bronze lyre is supported on a semi-circular arch. On top of the lyre is an urn with side laurel sprays. Gilt bronze star and leaf pendulum. Enamelled dial. French. About 1800.

Height, 16½ inches.

2775—Pair of Empire Bronze Lamps

Old Roman design, mounted in gilt ormolu.

Height, 11 inches; length, 7¾ inches.

2776—Bronze Clock, Partly Gilt

Late Empire style. The case of dark bronze is shaped as an hour glass supported on a bronze stem, on either side of which are seated figures. The base is of gilt bronze with three bronze sphinx feet. The draperies of the figures, the mounting of the hour glass and the head-dresses of the sphinxes are gilt. The horizontal revolving dial, with a serpent as indicator, is above the hour glass. French. About 1825.

Height, 15½ *inches.*

2777—Clock and Inkstand

Period of the Second Empire. Shaped black marble base, on which stands a gilt bronze eagle supporting a clock case shaped as a sphere of black enamelled copper *semé* with stars, and with the hours in gilt bronze. On each side is an inkwell of *bleu-de-roi* porcelain. French. About 1860.

Height, 11 *inches.*

2778—Marquetry Clock

Dutch, of the Eighteenth Century. Case of mahogany, with light-colored inlays and pedimented top surmounted by ivory finials. The dial is mounted on blue velvet, the numerals and hands being in gilt bronze. Works inscribed "Pieter Visbach, Haag." (About 1700.)

Height, 17½ *inches.*

2779—Gilt Bronze Clock

Late Empire. Upon an oblong two-step base of green pyrenée marble, a woman in classical garb sits reading a book in a low curved-back chair at a table with draped sides, the table forming the clock case. Dial inscribed: "Chopin, à Paris." French. About 1820.

Height, 13 *inches.*

2780—Gilt Bronze and Enamelled Clock

Period of Louis XV. White marble base. A flat semi-circular arch, enamelled with gold stars on a blue ground, surmounted by gilt bronze nereids with conch shells, supports the dial. There are three panels of female allegorical figures in enamel painting; and the dial is of blue and white enamel, with gold stars. The gilt bronze mountings include a female mask with a sunburst on the pendulum, and a long plaquette on the base, with cupids holding wreaths. Dial inscribed: "Roy, à Paris."

Height, 19½ *inches.*

2781—Rocaille Gilt Bronze Clock

Period of Louis XV. Balloon-shaped case with an urn of flowers and garlands of flowers on the sides as a top ornament; a shell ornament at front of the base; shell and foliated ornaments, ribbons, cartouches, dolphin heads and palm scrolls. On the sides are openwork panels. The ornamentation is in the style of St. Germain. Enamelled dial inscribed: "Julien Le Roy, à Paris." (Julien Le Roy, born 1686, died 1759.)

Height, 18½ *inches.*

2782—German Clock

Style of the German Renaissance. In cast bronze and chased, engraved and repoussé copper. Of architectural form, with columns at the angles, glass sides, and an openwork entablature surmounted by a circular, eight-column temple, with the figure of a warrior as finial. The decoration consists of cartouches, strapwork and scroll patterns. Two brass dials, one in front and one at the back. Reproduction of an early Seventeenth Century Augsburg piece.

Height, 20 *inches.*

2783—Louis XV Clock

Rose antico base. A wild boar in dark bronze supports a cartel-shaped case of gilt bronze, surmounted by an urn with festoons of drapery. The gilt bronze mountings include oak leaf pendants and a pierced appliqué panel with an oak leaf motive. Enamelled dial inscribed: "Brulfer, à Paris." French.

Height, 19¾ *inches.*

2784—Gilt Bronze Vase Clock

Period of Louis XVI. Marble base. The *ciselé* gilt bronze case in the form of a vase; two handles shaped as dolphins blowing jets of water upwards into the mould of the vase. The elaborate ornamentation consists of reeds, oak leaves and ribbons around the dial. An acanthus and fluted splayed band and foliated pendants on the foot. Enamelled dial inscribed: "Philibert, à Paris." Several replicas of this celebrated model were made at the time.

Height, 17 *inches.*

2785—Gilt Bronze and Porcelain Clock

Style of Louis XVI. Upright pedestal with fluted pilasters, ram's heads, laurel festoons and a medallion with a profile bust of Henri IV of France. On the top is an urn in *bleu-de-roi* porcelain, with gilt

bronze mounting. Enamelled horizontal dial on the upper part of the vase; calendar dial on the pedestal, enamelled in white and blue gilt stars, and inscribed "Balthazar, à Paris." French. Nineteenth Century, in a mixed Louis XVI and Second Empire style.

Height, 20½ inches.

80 00 Robert Scoville

2786—Old English Lantern Clock with Chimes

Brass case with columns at the angles surmounted by turned finials. Turned baluster feet. The spandrils on the front and the sides have engraved floriated patterns. The fretwork ornaments are of a floral scroll pattern. The projecting dial is inscribed "John Sanderson, of Wigton. Fecit." (1715.) English. Eighteenth Century.

Height, 20 inches.

310 00 C. S. Hudson

2787—Porphyry Vase Clock

Style of late Louis XVI period. Case in form of a vase with cover. The gilt bronze mountings include two handles in the shape of rams' heads with laurel festoons; laurel bands at lip and base, and a leaf and grape finial. Enamelled revolving dial. French. About 1800.

Height, 16½ inches.

200 00 Mr. Wells.

2788—Louis XVI Alabaster Clock

Of late Louis XVI architectural style. With broken arch entablature supported on four Ionic columns. Enclosed works set in the arch opening. The gilt bronze mountings include trophies and bay wreaths, with laurel branches and ribbons, and a female mask pendulum with a sunburst. There is an openwork laurel band around the base. Enamelled dial with days of the month, inscribed: "Festeau, Paris." French. About 1800.

Height, 22¼ inches.

60 00 M. J. Fox.

2789—German Table Clock

German Renaissance style. Of engraved copper and gilt cast bronze. Of square architectural form with two fluted columns at front angles, a turned baluster railing having at the corners cupids blowing conches, and an elaborate temple-shaped top in three tiers, two with arches and an open one of scrolled caryatids and turned columns supporting a two-step dome with a finial statuette of Neptune and a dolphin. Wide splayed base with scrolled angle brackets above winged grotesque masked feet. Astronomical calendar dials. Five on front and on back, and one on each side. Replica of an Augsburg piece of about 1600.

Height, 23½ inches.

2790—Louis XVI Sèvres Lyre Clock

Bleu-de-roi porcelain lyre and base. Open works. The gilt bronze mountings include female mask and sunburst; festoons, rams' heads and a bead ring pendulum at back. Enamelled dial with outside ring of white pastes and sunburst.

Height, 25¾ inches.

2791—Boule Clock

Louis XIV style. Upright case with canopied top, and detached Corinthian columns at the angles. Ornamented with white metal and brass arabesques inlaid on shell. The gilt bronze mountings include a baluster railing, and a triton as top-piece; a plaque front-piece of Phœbus in his car, and capitals and bases of columns. Chased gilt bronze dial with hours and minutes in enamelled panels. French. Nineteenth Century.

Height, 24½ inches; width, 14⅛ inches.

2792—Boule Clock

Louis XIV style. Upright case with a canopied platform top. Ornamented with chased brass arabesques inlaid on tortoise shell. The gilt bronze mountings include female busts on the front angles, a drapery ornament with doves as a front-piece and a culot. Chased gilt bronze dial with enamelled hour medallions, the minutes being incised on the rim. French. Nineteenth Century.

Height, 23½ inches; width, 12½ inches.

2793—Louis XVI Green Marble Lyre Clock

Green marble lyre and base. Works enclosed in crystal case. The gilt bronze mountings include a female mask and festoons, acanthus leaves, beadings and crestings, and a sunburst ring pendulum, set with green and white pastes. Enamelled dial with days of the month.

Height, 24½ inches.

2794—Late Empire Gilt Bronze Clock

The case is flanked by two allegorical female figures, one of which represents geometry, and is surmounted by a blue enamel celestial globe with gilt stars. The base is inlaid in front with a panel of rose antico marble and a plaquette showing the infant Bacchus and two other child figures. Lion-claw feet. Enamelled dial inscribed: "Ld. Mallet, Hr. de M. D. d'Orleans." French. About 1815.

Height, 20 inches.

725 2795—Louis XVI Lyre Clock

Mrs. Farr

Lapis-lazuli lyre and base. Enclosed works. The gilt bronze mountings include a female mask and festoons, and a sunburst pendulum, with a ring of large pastes. Enamelled dial, with gilt *fleur-de-lis* intercepting the hour numerals. French.

Height, 24¾ inches.

450 2796—Biscuit and Gilt Bronze Clock

C. J. Charles.

Upon a base of white marble with gilt bronze mountings stands a draped female figure of white Parisian ware, slightly gilded. One arm is around an urn, the rim of which consists of an enamelled horizontal and revolving dial; the other arm rests on a pedestal. Urn and pedestal are of gilt bronze, the base ornamented with rams' heads, masks and wreaths. Pedestal signed: "Vulliamy, London." (Benjamin Vulliamy, *circa* 1810.) Under glass case.

Height, 18½ inches.

325 2797—Louis XVI Lyre Clock

Mr. Wells.

Green porcelain lyre and base. Open works. The gilt bronze mountings include floral festoons and a female mask; ornamental panels and a sunburst ring pendulum, with pastes in a silver setting. Enamelled dial with days of month and gilt *fleur-de-lis*.

Height, 23¼ inches.

800 2798—Louis XVI White and Pale Blue Sèvres Clock

Mrs H. Clews.

On a square base stands a case of blue and white Sèvres biscuit in the Wedgwood style, an arched top and an amorino in relief below the dial. A modelled, draped female figure stands at one side, concealing with her drapery all but a small part of the revolving dial and the indicator. The gilt bronze mountings include a mask with a foliated scroll on the arch, and a group of two doves and roses on the top of the base. Enamelled and gilt revolving dial. Under a gilt wood and glass case. French. About 1790.

Height, 22¼ inches; base, 14x12 inches.

110 2799—Porcelain and Gilt Bronze Clock

Geo. McK. Brown.

Cylindrical clock case on a stem in the form of a truncated pillar, the base with volutes and the pedestal rising above a rustic fountain. These and the clustered branches carrying porcelain flowers are of gilt bronze. The porcelain decoration includes two figures on the sides and one on top, a basin and an openwork parapet. Enamelled dial.

Height, 19½ inches.

2800—Astronomical Clock

Period of Louis XVI. Upon a large round black marble base, three bronze Atlas figures support a hollow glass celestial globe. The open works are in the centre, rising into the interior of the globe and ending with a small brass orrery. The dial is pendulum shape with gilt bronze ornamentations of an oak and laurel wreath and a culot. The constellations on the globe are engraved with the diamond point. Enamelled dial inscribed: "Inventé par Leguin."

Height, 21 inches.

2801—Porcelain Lyre Clock

Louis XVI style. Lyre and square chamfered base in *bleu-de-roi* porcelain with gold patterns. Sèvres style. On a gilt bronze oblong stand. Open works. Gilt bronze mountings include a female mask and floral festoons, a sunburst having an inside ring with pastes, cornucopias and a bead ring pendulum. Enamelled dial with days of the month and gilt *fleur-de-lis*. French. Nineteenth Century.

Height, 24¾ inches.

2802—Gilt Bronze and Porphyry Clock

Gilt bronze case, surmounted by a two-handled oval urn having a flame finial. High splayed base set on a porphyry plinth resting upon a gilt bronze base with rectangular ends. Open works. The gilt bronze ornamentation includes a panel with an astronomical trophy on the front of the case, female masks with pendants on the sides, and volutes, scrolls and finials. Enamelled dial. French. Middle of Nineteenth Century.

Height, 26 inches.

2803—Late Empire Marble and Gilt Bronze Clock

On a shaped base of white marble. The stand, also of white marble, and in the form of two console-shaped pedestals, supporting a shaped entablature in the middle of which the gilt bronze case is set. Above the case is a truncated column surmounted by a large globe on which stands a gilt bronze imperial eagle. Open works. The gilt bronze mountings include an Egyptian female terminal; three plaquettes on the front base and rosettes. Dial of gilt bronze and enamel inscribed: "Bergmiller, à Paris." French. About 1810. Another variation of this model was executed by Wm. Blakey and is at Mt. Vernon.

Height, 29½ inches.

2.0 2804—Gilt Bronze Clock and Candelabra D. Langeloth.

Period of the Second Empire. Clock: Upon the base stands a young girl, partly draped, holding two doves. The elaborate ornamentation comprises festoons, bands, rosettes, ribbon and acanthus motives. The dial, between two columns, is inscribed: "Graux, Marly, rue du Parc Royal 8, Paris."

Height, 26 inches.

Candelabra: Formed as base, Cupid holding vases, from which spring five lights.

Height, 22¾ inches.

N. S. Kilmer

360 2805—Yellow Marble and Dark Bronze *Garniture de Cheminée*

Comprising clock, pair of candelabra and two bronze statuettes.
Clock: Yellow marble base, with bronze acanthus moulding; leaning upon the bronze case of rustic shape is a figure of Diana with her hound. Dial of gilt bronze.

Height, 26¼ inches.

Candelabra of four lights each, on top of marble columns with bronze mid-band, and on marble bases.

Height, 25⅛ inches.

Statuettes: Voltaire and another Eighteenth Century French Philosopher. Marble bases. French. Louis XVI.

Height, 23 inches.

120 2806—Massive Gilt Bronze Clock D. Langeloth.

Case in the form of a classical temple, with pedimented top, the base resting on a marble slab. Female caryatids at the four angles, their wings and the fruit garlands they carry framing the dial front. The back is the same as the front except that the dial is replaced by plate glass. On the sides are trophies, a frieze of sphinxes and honeysuckle ornament, and the entablature above the base has winged sphinxes at the angles and an ornament of a lyre and cornucopia. Around the dial are the signs of the zodiac. Dial of verde antique bronze. First Empire period, attributed to Thomière.

Height, 30¼ inches.

150 2807—Bronze Clock N. S. Kilmer.

Of the Second Empire. Oblong granite base surmounted by a nude female bacchanal reclining on a panther's skin, her arm resting on a tambourine which encircles the dial. Moulding of gilt bronze on the base. French. About 1860.

Height, 18 inches.

160 — 2808—Bronze Clock Chas Kohler.

Period of the Second Empire. Upon the bronze base, with gilt bronze mountings, is a guadrangular flat top case leaning against a draped figure in dark bronze of the Muse Erato; a gilt bronze lyre rests against the case on the other side. The other mountings of gilt bronze include the acanthus garland below the dial and rams' heads at the angles. Dial inscribed: "Jacquet la Carrière" and "Moinet, Ainé, Hr. à Paris."

Height, 31 *inches.*

220 — 2809—Second Empire Rose Antico Marble with Bronze Group E. A. Litchfield.

The case is flanked by two bronze figures, "Psyche crowning Cupid." The gilt bronze mountings include appliqués of trophies, a foliated moulding on the base, and four winged claw feet. Gilt bronze dial inscribed: "AUCt. Marchand, Richelieu 59." About 1865.

Height, 36 *inches.*

400 — 2810—Gilt Bronze and White Marble Clock Jas Emerson Jr.

Period of Louis XVI. Upon an oblong base with semi-circular ends, stands a fluted terminal pedestal supporting the case which is in the form of a truncated column having a vase on top. Two gilt bronze draped female figures, Astronomy and Geometry, stand on each side of the pedestal, with attributes and two doves. The gilt bronze mountings on the pedestal include a ram's head, an acanthus entablature band, fluted columns, and heavy flower garlands. There are heavy garlands on the case. The acanthus band on the base and the acanthus feet are also of gilt bronze. Dial enamelled. French. About 1780.

Height, 46 *inches.*

575 — 2811—Astronomical Clock " " "

Second Empire. Set upon a high square pedestal, with a square base supporting the case, which is shaped as a round open temple with four Doric columns, and an entablature under which is the clock. Open works. The gilt bronze mountings include the capitals and bases of the columns, an openwork plaquette with musical attributes in the centre and lyres at the corners of the base in front, and an openwork plaquette on the pedestal. Gilt bronze dial with days of the week. The flat top has a rim calendar dial with the signs of the zodiac, and a miniature astronomical orrery showing lunar and bissextile years, planetary and star motions. Glass case, with a music box in base.

Height of clock. 30 *inches; height of pedestal.* 36 *inches; base.* 18x17¼ *inches.*

2812—Cartel Clock

Gilt bronze of the Louis XVI period. Shaped case having an urn on top with flame finial. Palm and flower scrolls on the sides and acanthus scrolls below, etc. Convex dial inscribed: "Etienne Le Noir."

Height, 27¼ inches; width, 13¾ inches.

2813—Hanging Clock and Thermometer

Eighteenth Century, French. Rosewood and parquetry inlay case, with gilt mountings. The ornamentation consists of palm scrolls, trophies and culot. Dial inscribed: "Gilles, l'aîné, à Paris," the thermometer "Par Roquetti, Paris, 1740."

Height, 46 inches.

2814—Dutch Clock with Weights

Of the "Friesland" type. Stands upon wooden bracket with shaped and carved back. Open lantern-shaped case with brass columns at the corners; surmounted by a pierced gilt metal ornament; group of three figures in front; the heraldic device of lions holding escutcheon at sides. Two bells, the upper one with a figure of Time as a finial. Pendulum as a man on horseback. On the sides the inscription: "Nu Elck Syn Sin." Polished and etched iron dial, with figures in black, inscribed: "Dirk Tyhusen Wes Zaandam." Early Eighteenth Century.

Height, 31½ inches.

2815—Hanging Bronze Clock

Period of the Empire. A female figure standing on a gilt bronze ball holds with both hands a gilt bronze case shaped as a double prowed Greek galley having on the sides two winged female figures and on the top an imperial eagle. Dial inscribed: "Blanc fils, Palais Royal." About 1800.

Height, 35 inches.

2816—Hanging Bronze Clock

Period of the Empire. A female figure standing on a gilt bronze ball holds with both hands an octagonal clock case with gilt lion masks on the sides and surmounted by a gilt bronze vase with flowers.

Height, 37¼ inches.

2817—Hanging Clock and Barometer to Match

Gilt bronze cases with Sèvres plaques. Period of Louis XVI. Both clock and barometer are surmounted by medallions, having fruit motives on the sides. The shaped lower portion is finished with an acan-

thus and pine-cone culot. In the upper and lower portions are inserted Sèvres plaques, with a border of *bleu-de-roi* and gold, and paintings in red *camaïeu*. The upper plaques have pastoral motives; the lower ones, subjects of children at play. Dial of clock inscribed: "Lepaute. H. Du Roy, à Paris." Barometer inscribed: "Lepage, à Paris." French. About 1780.

Height, 26½ inches.

2818—Eighteenth Century Boule Clock with Bracket

Régence style. Upright case with shaped top and base. Ornamented with brass arabesques inlaid on red shell, showing *singeries*, etc. The gilt bronze mountings include a parapet and an Angel Gabriel as finial and Apollo in his car as front-piece; masks, caryatids, small busts and culot. Chased gilt bronze dial with enamelled hour medallions, the minutes being incised on the rim. It is inscribed: "Lancelot, Paris."

Height, 34 inches; width, 17¾ inches.

2819—Boule Clock with Bracket

Louis XIV style. Upright case on rectangular lines with platform top and slightly shaped base. Ornamented with brass arabesques, inlaid on dark shell. The mountings of gilt bronze include a figure of Time as top-piece; a plaque front-piece with Venus attended by a triton and dolphins, and a shell culot. Chased gilt bronze dial with enamelled hour medallions, the minutes being incised on the rim, and inscribed: "André Hory à Paris. French. Middle Nineteenth Century.

Height, 39½ inches; width, 16½ inches.

2820—Boule Clock with Bracket

Régence style. Upright case with high platform top, and shaped base; ornamented with brass and copper arabesques inlaid on dark shell within and without. The gilt bronze mountings include a figure of Time as finial, a female allegorical figure with a crane as a plaque front-piece; masks, female busts and a foliated culot. Chased gilt bronze dial with enamelled hour medallions, the minutes being incised on the rim. French. Nineteenth Century.

Height, 40 inches; width, 19¾ inches.

2821—Boule Clock with Bracket

Louis XV style. Balloon-shaped case with canopy and platform top; ornamented with brass arabesques inlaid on shell. The gilt bronze

mountings include the figure of Time as top-piece, and Orpheus charming the wild beasts as a plaque front-piece. Chased gilt bronze dial with enamelled hour medallions, the minutes being incised on the rim. It is inscribed: "André Fruet, à Paris." French. Middle of Nineteenth Century.

Height, 39½ *inches; width,* 19⅜ *inches.*

2822—Walnut and Gilt Clock with Bracket

Louis XV style. Rococo shaped case of walnut. The gilt bronze mountings include heavy scrolls and rocailles with Diana and hound as top-piece, two amorini with a globe as a plaque front-piece, scroll feet and culot. Gilt bronze dial with enamelled hour and minute medallions. French. Nineteenth Century.

Height, 39 *inches; width,* 19 *inches.*

2823—Boule Clock with Bracket

Régence style. Balloon-shaped case with canopied platform top; ornamented with brass arabesques inlaid on shell. The gilt bronze mountings include the Angel Gabriel as finial; a male figure seated on a lion, with a lyre and quiver as a plaque front-piece; a female mask above the dial. Turbaned heads on the angles and a scrolled base. Gilt bronze dial with enamelled hour and minute medallions. Inscribed: "Toussaint Lenoir, à Paris." French. Eighteenth Century.

Height, 41 *inches; width,* 18⅝ *inches.*

2824—Lacquer Clock with Bracket

Period of Louis XV. Balloon-shaped case, with canopy top. Decoration of lacquer work in the Chinese style, with floriated patterns and landscapes. The gilt bronze mountings include a mandarin with a parasol as finial; a serpent and a scythe above the dial, and a female figure with globe and compasses as front-piece. Chased gilt bronze dial with enamelled hour medallions, the minutes being incised on the rim.

Height, 42 *inches; width,* 23¼ *inches.*

2825—Boule Clock with Bracket

Louis XV style. A balloon-shape case, platform top, ornamented with brass arabesques inlaid on dark shell. The gilt bronze mountings include a seated Pallas as finial; a group, Venus and Adonis with Cupid, as a plaque front-piece, and female busts on the lower angles. Chased gilt bronze dial with enamelled hour medallions, the minutes being incised on the rim. French. Nineteenth Century.

Height, 42½ *inches; width,* 23¾ *inches.*

2826—Large Boule Bracket Clock

Style of Louis XV. Balloon-shaped case, with high bell canopy top and shaped base. Ornamented with brass, inlaid on dark shell. The gilt bronze mountings include a rocaille top-piece, front-piece and culot, and spreading feet, and palm scrolls on the top and shoulders. Gilt bronze dial with enamelled hours and minute medallions, inscribed: "Fortin, à Paris." (1769.)

Height, 43 inches; width, 24⅝ inches.

2827—Boule Clock with Bracket

Louis XIV style. Upright case, with shaped platform top, of ebony, inlaid with bronze arabesques. The gilt bronze mountings include the infant Mars as finial, masks above the dial and on the sides, and a foliated culot. Chased gilt bronze dial with enamelled hour medallions, the minutes being incised on the rim. French. Nineteenth Century.

Height. 43 inches; width, 15¾ inches; depth, 8½ inches.

2828—Lantern Clock with Bracket Hood and Stand for Weights

The wooden hood consists of a carved back and shelf with two brackets and of a gable top, surmounted by amorini and a foliated scroll. Upon the shelf rests a brass lantern clock with sides pierced for "bob" pendulum and quarter-round brass pieces at the sides as pendulum guides. Fretwork ornament on top. A detached semi-octagonal openwork carved stand of oak receives the weights. Dial inscribed: "Matt Jackson. London." (Matthew Jackson, admitted to Clockmaker's Company 1730.) Early Eighteenth Century.

2829—Carved and Gilt Barometer and Thermometer

Régence style. Shaped frame with two doves at top; oval medallion with female mask above a shell culot; at bottom, pendants, etc. Both barometer and thermometer are inscribed: "Gohin, père et fils, Paris." French. Middle of Nineteenth Century. Has been regilt.

Height, 5 inches; width, 16⅛ inches.

2830—Hanging Barometer and Thermometer

Dutch of the Eighteenth Century. Mahogany, inlaid with satinwood. Rectangular case with pediment on top and base. A silvered backplate serves for both instruments, and is inscribed: "Barometer thermometer en contraroleur D. Butti & Z. fec. Amsterd."

Height, 45 inches; width, 8 inches.

2831—Tall Case Hanging Marquetry Clock

Of light colored wood, with inlays of boxwood. Square head, with arched top on scroll brackets. Straight pendulum case is shaped at the base, and with oval opening filled with gilt brass ornament. The dial is of white metal with blackened numerals; with an allegory of Abundance and stamped metal spandrils. Latter part of Eighteenth Century.

Height, 59½ inches; width, 17 inches; depth, 9½ inches.

2832—High-case Clock

Carved oak. French, in the early Eighteenth Century style. Head with arched top, and consoles at the angles; oblong waist and shaped pedestal. Carvings of scrolls, rocaille ornaments, and panel mouldings. Engraved gilt bronze dial, with gilt bronze spandrils. The dial is inscribed: "Planchon, Palais Royal."

Height, 84½ inches; width, 20½ inches.

2833—High-case Clock and Barometer

Mahogany. English, early Nineteenth Century. Square head, with bow-shaped top. Waist with a barometer and thermometer, in a lyre-shaped case on square pedestal and base, with twisted mouldings. The mountings include inlaid brass borders, lattice windows on the sides of the head and ball finials. Silvered dial with blackened numerals, inscribed: "Edward Smith, Dublin." The barometer: "W. Yeates, No. 18 Capel St., Dublin."

Height, 89¼ inches.

2834—High-case Clock

English Marquetry. Marquetry of floral motives in shaped and oval panels. Arched head, with platform top; the gilt bronze mountings include borders and ornaments, a cupid seated on a globe as finial, and appliqué spandrils around the dial, above which is *boulle* work of tortoise shell and brass. The brass dial is inscribed: "Edw. Bird in Cannon St., London." First half of Nineteenth Century.

Height, 98 inches; width, 13¾ inches.

2835—High-case Clock

"Vernis Martin" in the Louis XV style. Balloon-shaped head, lyre-shaped waist, and straight pedestal. The painting includes two mythological scenes in front on the waist and pedestal, landscapes on the sides and arabesques. The gilt bronze mounting includes a top-piece and mouldings. Chased gilt bronze dial with hours and minutes in enamelled panels. French. Nineteenth Century.

Height, 94 inches; width, 23½ inches.

2836—High-case Clock

Rosewood. English rococo style. Shaped head, with canopy top and urn finials of gilt bronze, and an ornament of inlaid and engraved brass below the dial. Waist with inlaid flutings of brass, by two inlaid brass panels. Shaded pedestal with bracket feet. Gilt and silvered dial with blackened numerals and engraved ornamentation, inscribed in the arch: "Joh. Heinr. Naumann, Dresden." Middle of Eighteenth Century.

Height, 103½ *inches; width,* 15 *inches.*

2837—High-case Clock

Carved oak. Early Eighteenth Century, Flemish. Shaped head, with scroll top and rocaille ornamentation. The waist has a projecting door and small pendulum window, and, as well as the pedestal, is treated with rocaille mouldings and ornamentation. The silvered dial has brass appliqué ornaments above and below, and is inscribed: "J. F. Benoit, à Nancy."

Height, 101 *inches; width,* 24 *inches.*

2838—Tall High-case Clock

Mahogany. English, in the Chippendale Gothic style. The head has three detached open fret pilasters at each angle, and canopied top with bronze finial of the seated figure of a young girl. The waist has fret work in panels, and detached fluted column. The base has fret work panels and rusticated work at the angles. Brass engraved dial with gilt appliqué spandrils showing the days of the month, and phases of the moon, etc., and inscribed: "Wycke, Liverpool." (Jno. Prescot Wycke, 1810.) Works about 1800.

Height, 113 1-3 *inches; width,* 32 *inches.*

2839—Tall High-case Clock

Mahogany. Dutch. Head with detached columns at front angles, and a canopy platform top with carved gilt finials of Atlas in the centre and female figures on the sides. Waist has a shaped door; the pedestal, console scrolls on the angles, and claw and ball feet. The whole case is of finely figured wood. The gilt bronze mountings include capitals and bases on the columns, and an openwork plaquette of Time. The engraved gilt and silvered dial has blackened numerals and shows the days, months and phases of the moon. Below it is a view of Amsterdam, with automatically heaving ships. Dial inscribed: "Hermanus Smit, Amsterdam." Eighteenth Century.

Height, 115 *inches; width,* 27 *inches.*

1450 2840—Tall High-case Clock with Chimes J. H. Harding.

Mahogany. Head with shaped and canopied top ornamented with scrolls, waist with a shaped door. Wide pedestal; all three with Corinthian columns at the angles. Scrolled feet of brass. The bronze gilt mounting consists of capitals and bases to columns, an urn and two seated figures on the top; a female mask and cartouches in the centre of the pediment, and two round plaquettes with Time in a landscape, and St. Michael and the dragon, etc. Gilt chased and engraved brass dial with matted centre, and silvered calendar dials on the spandrils; eight chime tunes (eighteen bells). The phases of the moon are shown in the arch dial. Inscribed: "Ioannes Volcker me F. Gandau."

Height, 120 inches; width, 28 inches.

FIRE DOGS

100 00 2841—Pair of Gilt Bronze Fire Dogs Geo. M. Gleason Brown.

Partly draped male and female figures, seated on quadrilateral bases of scroll designs with paw feet. French. Nineteenth Century.

80 00 2842—Pair of Gilt Bronze Fire Dogs O. G. Smith.

Late Louis XVI style. Each with an ornate volute shape *rinceau*, having a child figure of dark bronze warming its hands at a flaming torch.

90 00 2843—Pair of Bronze Fire Dogs A. Edwards.

Louis XV style. Each with the figure of a young woman seated in a *contourne* pose.

90 00 2844—Pair of Gilt Bronze Fire Dogs

In rococo style. Of elaborate design with two seated figures, a girl playing the triangle and a drummer boy.

85 00 2845—Pair of Gilt Bronze Fire Dogs A. Jones.

In rococo style, and with two seated figures, a woman and a man, holding a lute, in costumes of the Italian Comedy.

90 00 2846—Pair of Gilt Bronze Fire Dogs A. Edwards

In Empire style. Consisting of oblong gilt pedestals having on top figures of a reclining boy and reclining girl in dark bronze.

148 00 2847—Pair Gilt Bronze Fire Dogs

In Louis XVI style. Of elaborate design with triple fire urns, pine cones, flutings, flower garlands and bands.

130 00 2848—Pair of Gilt Bronze Fire Dogs

In Louis XVI style. Of elaborate design having large urns with pine-apple finials, vases with flames, and flower garlands.

140 00 2849—Pair of Large Gilt Bronze Fire Dogs

In Louis XVI style. Of very elaborate design, each with a large two handle vase on a triangular base and with bud finial, a smaller vase with flame, rams' heads, flowers, garlands, medallions, rosettes and bands. *Height, 20¾ inches; width, 20 inches; depth, 6½ inches.*

200 00 2850—Pair Forged Iron Fire Dogs

North German Renaissance. With incised and silvered ornamentation, appliqué leaves and brass knobs. *Height, 32 inches; depth, 23 inches.*

MISCELLANEOUS OBJECTS

210 00 2851—Empire and Bronze Gilt Jardinière

Semi-globular shaped bowl, resting on a tripod of grotesque animal heads and slender legs with paw feet. The whole resting on a triangular shaped base. *Height, 31½ inches; depth, 14 inches.*

40 00 2852—Silver Lustre Hand Candlestick

Staffordshire. Nineteenth Century. *Height, 3½ inches.*

5 00 2853—Staffordshire Copper Lustre Mug

Decoration of pastoral subjects with female figures painted in many colors and in relief on a blue ground.

7 00 2854—Silver Lustre Goblet

Old Staffordshire.

Height, 4⅛ inches.

2855—Double-handled Silver Lustre Vase

Old Staffordshire, with scrolled handles, and a domed spreading foot.

Height, 5¼ inches.

2856—Staffordshire Copper Lustre Pitcher

Fluted body, and on the neck is a border of blue arabesques on a purple ground. First half of Nineteenth Century.

Height, 5 inches.

2857—Wedgwood Pitcher

White, with a wide border of white acanthus leaves, edged with gold, on a dark blue ground. First half of Nineteenth Century.

Height, 4⅞ inches.

2858—Staffordshire Pitcher

Decorated all over with figures, foliated scrolls, flowers and birds, in iron-red and other colors on a dark blue ground. *Marks:* "B. & Co., S. P. Opaque China."

Height, 5⅛ inches.

2859—Seven Wedgwood Porcelain Plates

Scalloped rim. Decorated with a floriated and foliated centre; on the rim with flower sprays. Middle of Nineteenth Century.

Diameter, 9 inches.

2860—Six Sèvres Porcelain Plates

Decoration showing a conventionalized flower in the centre, and on the rims a border of palmettes on a light blue ground and two smaller borders, one of rosettes on a dark blue ground and the other of palmettes. All in gilt. Stamped: "Decoré a Sèvres, 87, R. F. and O. H. R." Nineteenth Century.

Diameter, 9½ inches.

2861—Four Oval Dresden Fruit Trays

Polychrome decoration of pastoral scenes in the centres, and of flowers on the pierced, curved and scalloped rims. Meissen cross swords mark. Nineteenth Century.

Length, 10¾ inches; width, 8¼ inches.

2862—Set of Sèvres Porcelain

Consisting of twelve dinner plates, twelve breakfast plates, two bowls, two oval platters, two square plates, and two small shaped plates. Poly-

chrome decoration of birds, flowers and fruits in reserve panels and turquoise blue and gold borders. *Marks:* F., V. P., and others. Middle of Nineteenth Century.

2863—Three Royal Vienna Porcelain Plates

One is decorated with a nymph and a faun in a landscape, one with two warriors and a nymph and the other "Schafer in Arcadien." The rims have borders of scrolls and dragons in gilt on grounds of various colors.

Diameter, 9⅜ inches.

2864—Large Wedgwood Bowl

Blue and white jasper classical subjects in relief.

Height, 6¾ inches; diameter, 14 inches.

2865—Pair of Lowestoft Vases with Covers

Graceful oviform, with dragon handles. Polychrome decoration of flowers, with borders of grapevines and squirrels in relief, orange-red and purple being the prevailing colors.

Height, 12 inches.

2866—Pair of Porcelain Vases

Urn shape. Entirely gilded but for a square panel in polychrome painting showing an artist at work, and winged female busts on the handles, which are in biscuit. French. About 1840.

Height, 11¼ inches.

2867—Pair of French Porcelain Vases

Of flat amphora shape, with scrolled handles ending in a medallion with a female head; on the body are two large, round medallions with classical subjects in polychrome painting, the rest of the body being gilded. Paris. About 1810.

Height, 11½ inches.

2868—Pair of Sèvres Porcelain Vases

Oviform body with incurved neck, spreading foot and low domed cover. Royal blue ground with large round medallions in polychrome painting from subjects by Boucher; the cover and foot decorated with gilt foliated scrolls. The gilt bronze mounting consists of angular handles, a pine cone finial on the cover, and a square pedestal. *Mark:* Crown and N. 62.

Height, 21½ inches.

50 00 Geo. H. Brown

2869—Delft Eighteenth Century Porcelain Violin

Painted in polychrome with Chinese *genre* scenes in rocaille panels. In a glass case mounted in black wood inlaid with ivory, and lined with old Genoese red velvet.

17 50 M. J. Fox.

2870—Three Round Silver Medallions

Repoussé chased ornamentation. Panels of Architecture, Sculpture and Painting. Mounted in mahogany.

Diameter, 2¾ inches.

12 00 H. Jones.

2871—Printing Block

On one side is the Crucifixion, on the other Virgin and Child.

5 00 F. Baumeister

2872—Iron Reliquary Latin Cross

With hinged top, and rudely engraved inscriptions; within the cross is a braid of black hair.

30 00 W. W. Seaman.

2873—Large Collection of Arrow Heads

In flint and other hard stones. In morocco case.

17 50 H. J. Bates.

2874—Gilt Bronze Double Candlestick

With adjustable screen. Louis XV style.

22 00 Robert Scoville

2875—Octagonal Shagreen Box

Mounted in silver and lined with velvet.

30 00 " "

2876—Antique Shagreen Jewel Casket

Finely mounted with silver and lined with velvet.

8 00 A. Civitti & Co.

2877—Antique Tortoise Shell Jewel Casket

Mounted in silver.

27 00 M. J. Fox.

2878—Antique Tortoise Shell Jewel Casket

Etched ornamentation, silver mounts, lock and ball feet.

40 00 Mrs Ogden Mills.

2879—Antique Caddy Set

French, Eighteenth Century, consisting of an enamelled sugar box and two tea caddies, which are decorated with pastoral scenes painted in rose color and mounted in a mahogany chest which is ornamented with gilt metal mounts of Louis XV design.

32 50 2880—Antique Boulle Lace Box M. Jones.

Elaborately ornamented with floral scrolls and foliations.

2 50 2881—Oriental Silver Pipe Mrs. Dunn

Long stem, divided by amber rings into five sections. In morocco case.

Length, 43 inches.

40 00 2882—Ivory Cane A. Haviland.

Handle and ferrule of gold, the former exquisitely wrought and incrusted with pearls and bearing a monogram "R. F. D." In Chinese lacquered case. French. First half of Nineteenth Century.

Length, 36¼ inches.

2.0 00 2883—Beautiful Tortoise Shell Toilet Set Mrs O. G. Smith.

Consisting of hand mirror, four hair brushes, two clothes brushes, hat brush, two powder boxes, pomade boxes, two pin boxes, four combs, glove stretcher and shoe horn. In velvet lined, green morocco case. Made by P. Sormani, Paris.

18 00 2884—Antique Bagpipe Mrs. Dunn.

French *cornemuse*. The bag covered with velvet, trimmed with bullion fringe. Carved ivory drones, metal keys. A fine example of a rare instrument. Eighteenth Century.

12 00 2885—Spanish Bandurria " "

Small oval body of dark red wood, with inlaid border and edge of sound hole. Twelve strings. Short fret board with metal frets. Eighteenth Century.

12 00 2886—Harp Lyre " "

Lyre-shape body, with foot and two upright arms, the latter decorated with carving. Pegs for eleven strings. Movable metal fret, sliding on spindle attached to cross-bar. French. Eighteenth Century.

30 00 2887—Persian Historical Painting M. Benet

The subject represents the Battle of Khoi (1514) between the Turkish Sultan Salim I and the Persian Shah Isma'il. Isma'il in the centre mounted on a white charger strikes down his rival Salim from whose head the blood pours. In the background the two armies are opposed to each

other in serried ranks, and the foreground is occupied with soldiers on horseback represented on a smaller scale than the main figures and engaged in vigorous combat. The representation of the Turkish artillery is noticeable as this was one of the first historical engagements in which artillery was used to any great extent. Painted on panels in oils heightened with gold leaf. Early Nineteenth Century. Probably a copy of an earlier work.

16½ inches by 24½ inches.

2888—Persian Historical Painting

The subject represents the State Reception by Shah Thamasp of the Indian Emperor Humaiyun in 1543 in the palace of the latter. The two kings sit on a dais in the centre of the composition, while before them three odalisqus or dancing girls posture. On either side sit the courtiers and the ladies of the court, the more notable ones distinguished by their names in Persian cursive script painted across them. Behind, the attendants carry dishes of confections to the guests. Painted on panel in oils heightened with gilding. Early Nineteenth Century. Probably a copy of an earlier work.

18 inches by 28 inches.

2889—French Early Seventeenth Century Stained Glass Panel

Painted and leaded. The Last Supper.

Height, 13 inches.

2890—Swiss Late Renaissance Stained Glass Panel

Painted and leaded. On a ground filled with arabesques, birds, warrior's emblems and sea horses, is a centre panel showing a Biblical scene with many figures and a temple in the background: above it is a cartouche with several monograms, below it an inscription partly covered by the leading, and on the sides an architectural motive with columns surmounted by cherubim and sphinxes.

Height, 20 inches; width, 17½ inches.

2891—Antique Bracket Bell

Wrought iron bracket of lily and scroll design touched with gold and red enamel. The bell bearing a coat-of-arms.

2892—Antique Brass Privet

Lyre shape.

Length, 13½ inches.

2893—Antique Colonial Privet

Brass openwork panels. Stamped: "W. H. Pries."

2894—Old Chinese Bronze Gong

With beater.

Diameter, 19 inches.

2895—Spanish Seventeenth Century Treasure Chest

With secret compartment; skillfully and artistically wrought in iron, set on four ball feet, with Renaissance balusters of brass at the corners. Ornamentation of lion masks and arabesques wrought in high relief and etched. The lock of intricate mechanism and the lock plate of openwork foliated design beautifully etched.

Height, 14½ inches; length, 25½ inches.

FOURTEENTH AFTERNOON'S SALE

THURSDAY, MARCH 2ND, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

BEGINNING AT 2.30 O'CLOCK

Catalogue Nos. 2896 to 3008, inclusive

RARE TAPESTRIES, NEEDLEWORK PICTURES, EMBROIDERIES AND OTHER TEXTILES

2896—ENGLISH EMBROIDERED AND PAINTED PICTURE A. Haviland.

Bust portrait of a girl. Woman wearing a floral wreath and holding on her uplifted hand a bird, with black and gilt glass mat and carved and gilt wood frame of the period.

Height, 4 inches; width, 3½ inches.

2897—OLD ENGLISH NEEDLEWORK PICTURE C. J. Hudson.

A mansion house and landscape, embroidered in colored silks upon a painted background. Black and gilt glass and carved and gilt wood frame of the period.

Height, 7½ inches; length, 11 inches.

2898—OLD ENGLISH NEEDLEWORK PICTURE J. P. Whitin Stuart.

Female figure seated in meditation at the foot of a tree, and at her side a spaniel. Landscape background. The following inscription is on the rim border: "Hannah Meredith, aged 11 years, May, 1808." In original mahogany frame.

Height, 8 inches; length, 10 inches.

75.00 2899—Old English Needlework Picture O. G. Jennings.

The Pet Goat, after George Moreland. Embroidered in silks of brilliant tints. Carved and gilt wood frame of the period.

Height, 12 inches; width, 9 inches.

55.00 2900—Old English Needlework Picture Mr. Wills.

A shepherd boy and his flock in the meadow. Embroidered in high relief on a painted background. Carved wood frame of the period.

Height, 13½ inches; width, 10 inches.

20.00 2901—Pair of Old English Needlework Pictures O. G. Jennings.

A girl asleep seated under a tree with her pet spaniel at her side, and another girl seated by a brook and making a wreath. Both embroidered in colored silks. In original gilt wood frame.

Height, 12¼ inches; width, 9¾ inches.

35.00 2902—Old English Needlework and Painted Picture Mrs. Dunn.

"Jealousy." A young woman holding a dagger stands at the side of another young woman to whom a cavalier hands a rose. In gilt wood frame of the period.

Diameter, 12 inches.

25.00 2903—Old English and Embroidered Picture A. Haviland.

"Elijah Fed by the Ravens." Landscape background. Gilt wood frame of the period.

Height, 13 inches; width, 10½ inches.

80.00 2904—Old English Embroidered and Painted Picture E. L. Judson.

Girl seated with a spaniel at her side, in a landscape setting. Gilt wood frame.

Height, 12 inches; width, 9½ inches.

45.00 2905—Old English Embroidered and Painted Picture N. S. Kilmer.

A woman strewing flowers on a tomb, which is shaded by a large tree. Gilt wood frame of the period.

Height, 12¼ inches; width, 9¾ inches.

Mrs. Geo. C. Fraser.

25.00 2906—Seventeenth Century Embroidered and Painted Silk Book Cover

Of raised embroidery. Figures, landscapes, animals, insects and flowers. Mounted in a carved and gilt wood frame. Probably Dutch.

Height, 15¾ inches; width, 11¾ inches.

H. L. Bates.

2907—Two Eighteenth Century Embroidered and Painted Silk Pictures "The Last Communion of St. Jerome" and "The Ascension of St. Francis." Both with landscape background. Gilt wood frame. Probably Spanish.

Each, height, 11¼ inches; width, 9¼ inches.

2908—Old English Embroidered and Painted Picture A. Haviland.

A young girl carrying a child and being helped across a brook by a boy. Gilt wood frame of the period.

Height, 18½ inches; width, 15 inches.

2909—Old English Embroidered and Painted Silk Picture O. Jennings.

Farmyard scene, with farmer seated on an overturned pail, a girl standing at the pump, and in the background a landscape with a thatched-roof farmhouse. In carved and gilt wood frame.

Height, 19 inches; width, 14 inches.

2910—Old English Embroidered and Painted Silk Picture H. Jones.

"Charity"—a lady with a child giving food to an elderly man. Farmhouse and landscape in the background. Gilt wood frame of the period.

Height, 16½ inches; length, 20½ inches.

2911—Old English Embroidered and Painted Picture A. Haviland.

A farmer breaking from a tree branches which are being gathered by his child. Farmhouses and grove in the background. Gilt wood frame of the period.

Height, 24 inches; width, 19 inches.

2912—Dutch Eighteenth Century Embroidered Panel Wm. Erving.

"The Garden of Paradise" showing the serpent wound around the trunk of a large tree in the centre; Adam on one side, Eve on the other, and around them, birds, animals and flowers. All within a border of floriated scrolls, embroidered in colored silks on a dark blue cloth. Black wood frame.

Height, 21½ inches; length, 27 inches.

Mrs Herman Debuck

2913—Antique Portuguese Door Curtains with Lambrequin

Ruby-red cut and uncut velvet, with bold floral designs and scrolls in cloth of gold appliqué. Centre panel of old Genoese red velvet with appliqué coat-of-arms. Lambrequin to conform. Bordered with gold galloon. Lined with red silk damask, with deep gold fringe and four large tassels.

Height, 109 inches; total width, 68 inches.

2914—Very Large Portière — C. J. Hudson.

Yellow satin brocade. Bold floral patterns brocaded in a dark shade of yellow, silver-gray and white.

Height, 132 *inches; width,* 112 *inches.*

2915—French Silk Damask Coverlette — H. B. Dick.

Rose red. Large leaf and flower pattern on a satin ground. Lined with blue silk.

Length, 49¼ *inches; width,* 44 *inches.*

2916—French Louis XV Coverlette — H. Jones.

Old rose-colored silk with floral bouquets and lace pattern brocaded in silks of brilliant tints. Lined with white silk. Early Eighteenth Century.

Height, 85½ *inches; width,* 82½ *inches.*

2917—French Louis XV Lambrequin — R. Haviland.

Silver-gray moiré silk, with coral brocades and horizontal stripes of rose-pink, white and yellow.

Length, 92 *inches; width,* 38½ *inches.*

2918—Persian Sofa Pillow — " "

Covered with fine old Persian silk embroidery of floral pattern and edged with metal cord.

Length, 23 *inches; width,* 18 *inches.*

2919—Large Old Spanish Pillow — Mr. Palmer.

Covered with silk and gold thread needlework of bold floral design and backed with red velvet and trimmed with tassels.

Height, 27 *inches; width,* 16 *inches.*

2920—French Louis XVI Cape — H. Jones

Yellow brocade silk of floral pattern with leaves woven in silver thread.

Height, 111 *inches; width,* 53 *inches.*

2921—French Eighteenth Century Altar Frontal — Mrs. Farr.

White gros-grain silk, profusely embroidered with the sacred flowers and leaf scrolls executed in low tones of silks and metal threads.

Height, 34 *inches; width,* 82 *inches.*

2922—French Louis XV Gentleman's Embroidered Costume — R. Haviland

Consisting of coat, vest and breeches of uncut velvet. Richly embroidered in a floriated pattern of light and dark green, blue and white, and with cream satin lining.

2923—Louis XVI Cape Hood

Of cut and uncut velvet and cloth of gold; passion flowers and tendrils in purple velvet, and leaves in gold brocade edged with narrow silk; tinsel fringe and tassel pendant. French. Latter part of Eighteenth Century.

2924—French Eighteenth Century Chasuble

In two pieces. Cream-colored silk brocade with floral and twining patterns in silver thread and trimmed with bands of galloon and gold tinsel.

2925—French Chasuble and Stole

Silver embroidery on a salmon-pink satin. Large vase with flowers in centre, and sprays of leaves and bunches of grapes at sides and lower corners. Narrow scroll border all around. Early Nineteenth Century.

2926—Front of a Seventeenth Century Chasuble

Flowers and scrolls in cut and uncut olive-green velvet on a rose silk ground. Trimmed with gold galloon. French.

2927—Japanese Fukusa

Dark blue satin ground with figure of an empress and her attendant in a garden; embroidered in silks and cords of brilliant tints and gold threads. Lined with crêpe.

Height, 30 inches; width, 27 inches.

2928—Old Chinese Silk Jacket

Blue gros-grain silk entirely covered with needlework in golden yellow silk of birds, flowers and symbols.

Length, 24 inches.

2929—Roll of Japanese Silk Brocade

By Kawashima, weaver to the Imperial Court of Japan. Golden brown satin ground, with crest and lozenge-shape pattern, brocaded in green and other low tones.

Length, 12 yards; width, 27 inches.

2930—Chinese White Silk Crêpe Shawl

Profusely embellished with embroidery of Chinese garden scenes, flowers of the four seasons and other designs executed in white silks. Bordered with deep knotted fringe.

50 00 2930A—Four Small Sofa Pillows — Mrs J. Berkeley.

Covered in red and white satin damask, and with rope borders and tassels.

40 00 2931—Piece of Late Eighteenth Century Asia Minor Needlework — R. Olivetti & Co.

Silk embroidery on linen. Conventional floriated pattern executed in red, fawn, light and dark green, yellow and brown silk.

Height, 77 inches; width, 38 inches.

1,900 00 2932—Elaborate Indo-Portuguese Portière — R. Haviland

Eighteenth Century. Dark blue satin profusely embellished with needlework in brilliant tints of silk, consisting of a central medallion displaying a seated female figure with pet dog, various borders of flowers, animals and birds, a coat-of-arms of a double-headed eagle surmounted by a crown, and corner ornaments of peacocks; edged with fringe and lined with linen.

275 00 2933—Indo-Portuguese Seventeenth Century Silk Coverlet — N. S. Stimet

Companion to the preceding. Bordered and lined with olive-green velour.

Height, 165 inches; width, 75 inches.

280 00 2934—Indo-Portuguese Seventeenth Century Silk Coverlet — Mrs F. J. Gould.

Red silk ground. In a central medallion there is a phœnix and three small birds and carnation scrolls; surrounding this is a series of borders containing bold floral scrolls, peacocks and other birds. A wide outer border is embellished with birds, animals and floral motives, and in the corners are phœnixes; the whole embroidered in golden yellow silk, edged with fringe and lined with red silk.

Height, 88 inches; width, 60 inches.

380 00 2935—French Eighteenth Century Tapestry Border — R. Olivetti

Three lengths point tapestry, with large conventional floriated motives and richly costumed figures of courtiers, warriors and other personages in brilliant colors on a Gobelins-blue and black ground.

Respective lengths, 89 and 60 inches; respective widths, 19 inches.

2,400 00 2936—Brussels Tapestry, Gobelins Style — W. W. Seaman

Diana at the Chase. This piece, woven in silk and cotton, belongs to the second half of the Seventeenth Century. At the left of the foreground a nymph, kneeling on one knee, holds by a leash two grey-

hounds. She is clad in a golden orange tunic, shaded with red, with a crimson mantle draped over her left shoulder and back, where a quiver hangs, filled with arrows feathered blue and red. Behind the group a hill slopes down and then crosses horizontally the middle distance. At the back of this, seen from the knees up, stand three nymphs. One, who has her back to us, revealing her quiver, wears a rose-colored tunic over a white chemise, and is draped with a yellow veil. One of her companions is distinguished by a deep blue scarf about her waist and the other by a creamy amber tunic, shaded with brown. Beyond them lies a level stretch of ground, with a spur that projects into a sheet of blue water, streaked with white reflections. It is bounded in the extreme distance by an olive-green sloping shore, where at the right a group of tree-trunks appears. Meanwhile, across the level tract the goddess, bow in hand, is running with her hounds. Ahead of the pack speeds a nymph carrying a bow, and in advance of her another, sounding a horn. The narrow border consists of a band of yellow and brown. There is a one-inch guard band. Signed at the lower centre: "V. Leyniers."

Height, 5 feet 4 inches; width, 4 feet 9 inches.

15507 2937—Flemish Tapestry, Early Sixteenth Century A. Howath

Allegory of the Superior Charms of Learning. This is a companion piece to No. 2938. It represents a landscape scene, at the right of which in the foreground a lady is seated. Her costume consists of a veil over the forehead, descending on each side to her bosom, and a drab-rosy gown with pendant sleeves, turned back so as to show their blue lining and the brown sleeves of an under garment. She is being presented with a handsomely bound book by a woman who kneels on one knee, wrapped in a voluminous blue-white mantle. Her hair is confined by a veil, the ends of which fall to her bosom and cover her shoulders. Behind the book appears a lady in a dark blue gown with square cut bodice who raises one hand in a gesture of admiration. Meanwhile, at the left of the composition kneels a youth in a long blue mantle, extending his hands in entreaty; probably the author of the book, bespeaking the patronage of the seated lady. Behind him stand four ladies-in-waiting, one of whom, encouraging him, extends her hand toward her mistress. Both this panel and its companion are reminiscent of the enthusiasm and reverence that was inspired by the Humanistic revival of classical learning. The exquisite border corresponds to that described under No. 2936.

Height, 5 feet 2 inches; length, 6 feet.

700 2938—Flemish Tapestry, Early Sixteenth Century R. Haviland

Allegory in Praise of Learning. This is a companion piece to No. 2937. In the centre of the composition a young lady is seated very erect, facing to the left. Her eyes are uplifted with an earnest expression, as she points with her right hand to a handsomely bound, clasped volume, which her other hand holds on her lap. She is dressed in a gown that has a tight-fitting blue bodice with dull crimson sleeves and a blue skirt, falling around her feet in voluminous folds of rather Gothic formality. Beside her kneels a young man, whose crowned head is inclined to one side as he spreads his hand in a gesture of entreaty. He is arrayed in a rosy lavender-gray tunic, bordered with an edge of repeated geometrical forms, interspersed with pearls, over which is draped a creamy and blue mantle. Meanwhile, at the right of the foreground stand a man and a woman, another man being partly visible behind the latter. The former man, dressed in a long robe, extends a hand toward the central figure while directing his gaze upon his companion. She, however, averts her face and raises her hands, as if resenting his remark. Can she be the young lady's mother, who would have her reject learning for a highly eligible suitor? At the left of the foreground appears a fragment of a woman's figure draped in blue, beside which is a sculptured stone, supporting an open book. At the back of it appear the head and bust of a woman who watches the central figure intently. The background shows an open country with two small trees in the middle distance. The narrow border presents a delicate design of gray-blue and fawn ribbon-weaves, interlaced upon a terra-cotta ground, and enclosing a dainty stem and two conventional laurel leaves.

Height, 5 feet, 2 inches; length, 6 feet.

200 2939—Flemish Tapestry, Middle Sixteenth Century " "

The Punishment of the Unfaithful Pedagogue. The subject of this panel, woven in silk and cotton, recalls the old story of the pedagogue who tried to curry favor with a hostile general by handing over his pupils, the sons of the beleaguered citizens. The children are seen at the right of the foreground, kneeling in a group, bare-headed, in attitudes of pleading. The general is seated at the left, superbly accoutred in gold helmet and blue-white cuirass decorated with arabesques, a crimson mantle falling from his shoulders across his knees. Beside him stands a spearman, back to the spectator, clad in yellow-rose cuirass, slaty blue drapery and tight trousers. From behind the general another soldier leans forward, offering a birch, while a third grasps the

pedagogue. In a farther plane, on the right, the latter is seen with hands tied behind his naked back, which the youngsters are vigorously birching. Still farther back he appears on his knees before some elderly men, who are presumably the fathers of the boys. The landscape on the left shows some tents and in the distance a beautifully executed vista of a château beside water, and a city bordering a stream that is backed by wooded foothills leading up to mountain peaks.

Height, 7 feet 7 inches; width, 6 feet 10 inches.

12 00 ≏ 2940—French Gobelins Tapestry A Preston

Triumph of Cybele and Ceres. This superb piece, woven in silk and cotton, for Versailles, was executed about 1700. Cybele's chariot wreathed with flowers, occupies the foreground, her team of lions lying beside the pole, the male facing around toward the front. Garbed in rose and distinguished by her mural crown, the goddess rests her feet upon a cornucopia, as she holds an oval picture of Hercules, with his club and lion skin, represented in repose. She is seated beside her daughter, Ceres, whose back is turned to the spectator, while her face looks over her right shoulder. Her hair crowned with wheat-ears, she holds a sheaf of wheat and rests her foot upon another. She is dressed in a sleeveless tunic of creamy, golden yellow, partly covered with a drapery of bluish tones. At the left of the foreground, fruit, vegetables and garden tools are arranged about a basket. At the back of the chariot a stag is being attacked by a dog. The animals are seen between the stems of two trees, the branches of which are wreathed with garlands of flowers and fruits. A temple appears behind. On the right of the composition a cat is climbing a tree toward a bird that has alighted near a garland of flowers. Down below, a pleasant yellow meadow, where sheep are seen, extends back to the parterres and fountain of a garden, in which two lovers are seated on a bench. The whole is surrounded by a narrow guilloche border.

Height, 9 feet; width, 8 feet 10 inches.

1900 ≏ 2941—Flemish Seventeenth Century Tapestry A. W. Morse

Iphigenia Borne to Sacrifice. Woven in silk and cotton. The subject represents that episode in the Hellenic expedition against Troy when the fleet was becalmed at Aulis. Agammemnon had offended Artemis and to appease her was ordered to sacrifice his daughter. She is being borne on the shoulders of four warriors in a litter that is decorated with a festooned drapery of golden buff, cream and rose fabric, sprinkled with sprays of dark leaves and white flowers. Her robe is of rosy hue,

embroidered with creamy gold designs, and a blue mantle, embellished with yellow arabesques, covers her head and lap. On each side of the litter walks a cupid, carrying a decorated lighted candle, and sadly turning his gaze backward. They recall the fact that Iphigenia was lured to her fate by being told she was to wed Achilles. Ahead of the litter march two men, blowing trumpets, who are dressed in tunics of a blue material, striped diagonally with narrow lines. They are enriched with broad square collars embroidered in gold and crimson. The procession is headed by two priests, bearing torches, who are draped from head to foot in white mantles, tinged with golden yellow and rose. On the raised ground in the distance appears a throng of people with draped heads bowed in grief. Meanwhile the goddess's heart has relented, and the maiden is seen upon a pleasant upland slope sprinkled with bushes, sitting with her hands crossed over her bosom. The handsome border is composed of decorated scrolls, punctuated with cupids in various poses, blowing horns, and with figures of Psyche.

Height, 9 *feet* 8 *inches; length,* 13 *feet* 11 *inches.*

+25-50 2942—Toile Peinte, Late Sixteenth Century A. Preston.

The fabric of this panel is linen, woven in rep style, the design being executed in watercolor. It represents in the foreground of a yellow-golden court-yard a group, composed of a lady and a gentleman, the head and bust of a young man appearing at the back. The lady wears a headdress, similar to that of Mary Stuart, and a stiff upright ruff. Her robe of golden drab material shaded with rose and embroidered with rose and cream arabesques has a bodice cut square over the bosom and pointed at the waist. The skirt is open in front, revealing a dark blue petticoat. The body of the man at her side is encased in a tightly fitting, padded garment, pointed below the waist, with flaps over the hips, beneath which appear brocaded breeches and white stockings and shoes. He wears a moustache and close fringe of beard around chin and jaw. The face of the young man is smooth. Toward the back of the court-yard there is a round tower on the right, in front of which a man sits on a prancing horse. Nearby is a group of swordsmen in striped uniforms. Still farther in the rear the yard terminates in a tall building with arched entrance and arcade. A distant view of the towers and walls of a city, lying amid hills, closes in the upper left of the composition. The arcade already alluded to and two tiers of windows above it are crowded with spectators. They seem to be watching a confused reddish mass of figures in various attitudes of violence. Can the subject be intended to commemorate the Massacre

of St. Bartholomew (1572)? In which case the foreground figures would be Catherine de Medici, the Duke of Guise and the young King Charles IX. The highly ornate border is composed of arabesques, involving forms of cupids, animals and grotesques. At the top and bottom a hound is chasing a boar, and two hounds pursue a stag.

Height, 9 feet 9 inches; width, 5 feet 10 inches.

ANTIQUE AND MODERN ARTISTIC FURNITURE

Mrs. J. H. Morgan

35.00 2943—Eighteenth Century Rococo Carved and Gilt Wood Altar Reliquary

In the form of a low truncated oblong pyramid. The back has an ornate volute top framing three open spaces, the central space having a carved and cut ivory panel set on black ground with six medallions, in each of which is the portrait of a personage of the period, and the sides are flanked by two angels. Lined with red velvet.

Height, 26 inches; length, 29 1-3 inches.

15.00 2944—Carved and Gilt Caned Side Chair Mrs. Farr.

Louis XVI style. With open back of arcaded form.

20.00 2945—Chair C. J. Jones.

Louis XV style. Carved and gilt shaped frame; back and seat caned.

45.00 2946—Two Caned Side Chairs Mrs. Farr.

Carved and gilt, with backs of oval form, and caned backs and seats.

30.00 2947—Two Side Chairs Mr. Wills.

Carved and gilt Directoire style. Harp-shaped open back and with carved top rail. Upholstered with brocaded silk.

85.00 2948—Five Carved and Gilt Caned Side Chairs Mrs. Farr.

Louis XVI style. With shield-shaped back. Two have small cushions covered with old silk of light blue tone.

2949—Six Bedroom Chairs

Carved and gilt in the Louis XVI style. The backs with pierced slats centering in a rosace; top rail carved. Upholstered in silk brocade.

2950—Table

Carved and gilt in the Louis XVI style. Carved apron and tapering legs enamelled with laurel and rose wreaths. At intersection of stretchers a carved basket of roses. French. Late Nineteenth Century.

Height, 29½ inches; length, 39½ inches.

2951—Writing Table

Mahogany in the Louis XVI style. Panelled on all sides, with two drawers and turned and fluted legs. Top covered with green velvet. Gilt bronze mountings. French. Nineteenth Century.

Height, 29 inches; length, 33½ inches.

2952—Arm Chair and Two Side Chairs

Carved and gilt in the Louis XVI style. Upholstered with velvet damask in a diaper pattern.

2953—Banquette

Carved and gilt in the Louis XIV style. Six baluster legs and curved stretchers. Upholstered in yellow cut velvet. French.

Height, 19½ inches; length, 44 inches.

2954—Arm Chair

Carved and gilt in the Régence style. Caned back and seat. Cushion covered with silk damask. French. Modern.

2955—Arm Chair

Carved and gilt in the Louis XV style. Seat and back covered with olive green figured velvet damask.

2956—Settee

Carved and gilt in the Louis XV style. With caned back and seat. Cushion covered with gray satin.

2957—Desk Chair

Carved, gilt and caned in the Louis XVI style. Revolving seat, a cushion covered with silk damask, and arm rests covered with brown velvet. Modern French.

2958—Chair

Carved and gilt in the Louis XVI style, with revolving seat. Caned seat and back; arm rests and cushion in leather. Signed: Dromard.

2959—Screen

Louis XV style. Shaped, carved and gilt wood frame, with panel of modern Aubusson tapestry.

Height, 44 inches; width, 25½ inches.

2960—Chair

Carved and gilt in the Venetian rococo style. The upholstery is of Eighteenth Century Venetian woven silk, with landscape and floral motives on dark ground.

2961—Bergère

With oreilles and cushion. Louis XV style. Carved and gilt wood. Loose cushion seat upholstered in old Lyons satin damask. French. Nineteenth Century.

2962—Boudoir Table of Ebony Lacquer and Gilt Bronze

Empire style. Has three drawers opening with springs; four legs, surmounted by terminal female figures in gilt bronze, and shaped stretchers. The top is divided into three panels of lacquered work, the central panel being Japanese with flowers in gold on a black ground, the side panels of European lacquer, with oval centres. The centre panel opens as a mirror by a spring. The top of the stretchers is also lacquered. Mountings including steel plaques with appliqué gilt bronze ornaments, a top rail and a basket of pierced work on the centre of stretchers. Stamped: P. Sormani, Paris. Modern French.

Height, 28⅞ inches; length, 32½ inches.

2963—Cabinet

In the style of Louis XVI. Low form, with marble top, drawer and cupboard. The inlays are of dark wood on a ground of Amboyna wood in panels and borders. Mountings of gilt bronze include a mask with shell and laurel wreath on the cupboard door, scrolls and cartouches.

Height, 42 inches; length, 27½ inches.

2964—Corner Cabinet or Encognure

Mahogany, in the Louis XVI style. Circular front, marble top, with glass double doors and fluted corner posts. Mountings of gilt bronze include a fret top rail and a border of rosettes. Modern French.

Height, 39 inches.

2965—Marquetry Bureau de Toilette

Louis XV style. Oak body with inlays of tulip and other woods. With a cylinder and platform top, and swell front and sides. Interior fitted with a shelf, four shallow drawers, two side wells with hinged lids, and a central well with a mirror lid. The marquetry is of architectural and landscape subjects, flowers and musical attributes, vase of flowers, fields of checker and braid work, medallions, etc., within borders of fret and strapwork in purple wood. The interior is inlaid in baywood and other woods. Mountings of gilt bronze. Signed: "P. Sormani, Paris." A free rendering of the bureau de toilette now belonging to the Victoria and Albert Museum, once ascribed to Roentgen, but recently, by Lady Dilke, to Saunier.

Height, 39 1-3 inches; length, 33 inches.

2966—Carved and Gilt Vitrine Top Table

Régence style. Oblong, with glass frame top, lined with red velvet. Baluster legs, with cross braces. French. Modern.

Height, 33 inches; length, 39 inches.

2967—Small Sofa

Carved and gilt. Rocaille-shaped, with carved and caned back. Upholstered in modern velour.

Height, 37½ inches; length, 52 inches.

2968—Small Sofa

Louis XVI style. With French cushion. Carved, painted and gilt wood. Upholstered in silk brocade. Signed: "Jansen, Tapissier, Paris."

2969—Two Arm Chairs

To match the preceding.

2970—Arm Chair

Gilt and carved in the Flemish Renaissance style. Turned and twisted arms, legs and stretchers; the arms ending in lion heads. Upholstered in figured velour.

2971—Carved and Gilt Settle

Early Empire style. With side rests and without back. Upholstered in modern Lyons silk.

Height, 32 inches; length, 48½ inches.

2972—Arm Chair

Carved and gilt in the Louis XVI style. Square back. Upholstered in modern tapestry of pastoral subjects.

2973—Bergère

Carved and gilt in the Louis XVI style. Upholstered in silk brocade with silver netting.

2974—Arm Chair

Carved and gilt in the Louis XIV style. The arms, legs and stretchers are shaped, and carved with acanthus scrolls. Upholstered in modern tapestry.

2975—Two Bergères

Carved and gilt in the Louis XV style. With oreilles and a loose cushion; seats and backs upholstered in appliqué embroidery on cream ground.

2976—Arm Chair

Carved, painted and gilt in the Louis XVI style. A medallion with the monogram of Marie Antoinette carved on the top rail. Upholstered in silk brocade. Loose cushion. Reproduction of an original by Jacob in the Berlin Museum of Industrial Arts.

2977—Screen

Louis XIV style. Carved and gilt wood frame with panel of green satin embroidered with an Oriental design in gold thread.

Height, 46¾ inches; width, 29¾ inches.

2978—Three Leaved Screen

Louis Phillipe period. Carved and gilt wood frames with shaped tops. Oval panels, of "point" tapestry with subjects of Paris street life, including figures of pedlars, and their cries as mottoes; lower panels of silk. French. About 1840.

Height, 57½ inches.

900 00 Mrs Hugh Murray

2979—Carved and Gilt Sofa, Four Arm Chairs and Two Side Chairs

Louis XIV style. Carved and gilt wood. Straight back. Upholstered with needlework tapestry ("Point de Saint Cyr"), of the early Eighteenth Century. Probably of Dutch manufacture.

150 00 Mr Wills.

2980—Commode

Carved and gilt. Late Baroque in style. White marble top. Shaped front and sides with three tiers of drawers and four lion-claw feet. Carving in high relief includes terminal figures on front angles, grotesques, cupids, acanthus scrolls, medallions and cartouches. Possibly Venetian of the second half of Eighteenth Century.

Height, 38 *inches; length,* 58 *inches.*

90 00 E. Hallman.

2981—Cabinet

In the style of Louis XV. Elaborately shaped front and sides, platform top with marble slab, and scroll feet. In cedar veneer, and with a "Vernis Martin" painting of a pastoral scene on the front door. Mountings of gilt bronze include female busts and an elaborate framing to the painting.

Height, 45 *inches; length,* 36 *inches.*

290 00 Mrs Farr.

2982—Cupboard and Bookcase

Second Empire. Of dark-toned wood inlaid in the solid. Cupboard portion has two folding doors; bookcase has two glass double doors and a shaped platform top. Mountings of gilt bronze include two amoretti in relief on the cupboard doors. French. About 1860.

Height, 63 *inches; length,* 39½ *inches.*

120 00 Mrs. Dunn.

2983—Eighteenth Century Carved and Painted Harp

With carvings of foliage and lacquer paintings in many colors of figures, houses and birds in the Chinese style. A similar instrument is exhibited with the Morgan-Hoentschel collection in the Metropolitan Museum of Art, New York.

Height, 66 *inches.*

100 00 A. Fairland.

2984—Corner Cabinet

Walnut. Empire style. Gray marble top. Straight front with rounded pilasters at the angles and glass doors. Mountings in bronze, partly gilt, include a gilt plaquette of a child drawing and female terminal figures of bronze. French. About 1800.

Height, 40½ *inches; width,* 34½ *inches.*

2985—Desk

In the style of Louis XV. Mahogany, with parquetry inlay. Roll top with three drawers, a pull tablet, a large pigeon hole, and eight small drawers, and with straight, square, tapering legs. The parquetry is in panels of intricate pattern. Mountings of gilt bronze. Modern French.

Height, 41½ inches; length, 43½ inches.

2986—Drop Front Writing Desk

In the style of Louis XV. Shaped frame with cabriole legs. Rosewood inlaid panels of a lighter wood set diagonally. The desk has four small drawers, a top shelf and a well, and top slide. Two drawers below desk. The interior finished in dark wood inlays. Mountings of gilt bronze.

Height, 38 inches; length, 35½ inches.

2987—Writing Desk

In the style of Louis XV. Parquetry inlay of rosewood and various other woods, and shaped panels of Vernis Martin decoration. Shaped top with centre drawer, two side drawers and pull tablets. Top covered with leather. Mountings of gilt bronze include female busts at the angles, and masks and cornucopias.

Height, 31 inches; length, 52 inches.

2988—Clothes Press

Mahogany. Commode form. Second Empire style. Marble top. The centre portion of front blocked out with door and clothes press with tray drawers. Straight corner posts, turned and fluted. Mountings of gilt bronze, including an elaborate decorated panel of a vase, doves, flowers, floral festoons and arabesques. French. Late Nineteenth Century.

Height, 39 inches; length, 50 inches.

2989—Marquetry Commode

Early Louis XVI style. Marble top. Two flush drawers. Concave splayed pilaster at each angle and two others dividing the front into three compartments, the central one projecting slightly. Marquetry of floral inlays in fine woods on the front central panel, with architectural subjects on the flanks and sides. Mountings of gilt bronze with frieze of ribbon, bud and rosace pattern, and bold tripod capitals. French. Nineteenth Century. Adaptation of a type originated by Riesener.

Height, 35½ inches; length, 55 inches.

2990—Commode

Parquetry in the Louis XV style. The body slightly shaped, with marble top; two tiers of single drawers, and an upper tier of three drawers. The parquetry in panels of tulip wood within borders of green wood on rosewood ground. Mountings of gilt bronze in rocaille motives.

Height, 35¼ inches; length, 51½ inches.

2991—Cabinet Vitrine

Mahogany. Second Empire. Shaped top and bottom, with cabriole feet. Two glass doors, glass sides and shelves, and marble top. Lower panels inlaid in lozenge pattern. Mountings of gilt bronze include festoons of flowers on the lower glass panels, and an acanthus culot ornament. French. About 1860.

Height, 72 inches; length, 39½ inches.

2992—Parquetry Commode

Rosewood. Régence style. Marble top. Four drawers in three tiers. Swell front, straight sides, bracket feet. The mounts of gilt bronze of acanthus and scroll designs, and female busts. Swing handles. Sabots on front feet; culot ornament on lower drawer. French. Late Nineteenth Century.

Height, 34 1-3 inches; length, 49½ inches.

2993—Table

Mahogany. In the style of the Second Empire. Oval ends and marble top. Single drawer with recessed panel, and fluted taper legs with shaped stretchers. Mountings of gilt bronze include cornucopias and a floral wreath on front and back, and striated borders to panels. French. About 1860.

Height, 30 inches; length, 49 inches.

2994—Round-top Table

Rosewood marquetry. Second Empire style. Upper tray resting on tray-top table, with four cabriole legs and scroll-shaped stretchers. The upper tray bears upon four scrolled brackets in the form of winged sphinxes. Both trays are inlaid in wood of lighter tones. The mountings are of bronze *ciselé*. French.

Height, 37½ inches.

2995—Round Table

To match the preceding.

2996—TABLE

Mahogany. In the late Louis XVI style. Inlaid with panels of sandalwood. Four legs formed as female bronze caryatids. Looped stretchers, cross-braces and twisted spindle-shaped feet. Marble top. Mountings of gilt bronze include the four caryatid figures, and panels with attributes of seed-time, vintage and harvest in high relief. French. Second Empire.

Height, 30½ *inches.*

2997—LIBRARY WRITING TABLE

Rosewood. In the Régence style. Oblong shape, with rounded corners, three drawers, cabriole legs and leather covered top. Mountings of gilt bronze include female busts, palm scrolls and heavy top moulding.

Height, 30 *inches; width,* 66½ *inches.*

2998—COMMODE

In the late *boule* style. Ebonized wood with chased brass scroll-work inlay. Marble top. Three tiers of drawers, the upper with three smaller drawers. Swell front, straight sides. The mountings of gilt bronze include cartouches on the front angles, scroll handles and culot ornament. Modern French. Copy of a late Régence piece.

Height, 32¼ *inches; length,* 50 *inches.*

2999—MARQUETRY COMMODE

In the style of Boulle. Ebony-like wood, with inlay of tortoise shell and brass; swell front and sides, black marble top, two drawers and bracket feet. The outlines of the arabesque inlay pattern are followed by lines engraved on the brass, and the shell is also engraved in lines. Mountings of gilt bronze include grotesque heads on the four angles, swing handles, key plates, sabots and a scroll culot ornament below the bottom drawer. French. Eighteenth Century.

Height, 35¼ *inches; length,* 51 *inches.*

3000—COMMODE

Late *boule* style. Ebonized wood with shell panels inlaid with brass. Seven drawers in three tiers; the small central drawer of lowest tier deeply recessed; swell front and sides; low bracket feet. Mountings of gilt bronze. French. Nineteenth Century.

Height, 35 *inches; length,* 50½ *inches.*

3001—Commode

In the early style of Boule. Of ebonized wood with panels of brass and red shell arabesque work. Serpentine front, with three large drawers panelled so as to appear as nine, scroll-shaped splayed posts at the four angles, and low feet. Mountings of gilt bronze include mouldings, swing handles and drawer borders. French. Nineteenth Century.

Height, 33¼ inches; length, 51¼ inches.

3002—Marquetry Commode

Louis XV style. Marble top. Two large flush drawers. Swell front and sides, two drawers and cabriole legs. The inlays, in irregular panels, show floral patterns in various woods on a rosewood ground. Mountings of gilt bronze include rocaille and palm scroll borders and female busts on the front angles; sabots on all four feet. French. Nineteenth Century.

Height, 33 inches; length, 52½ inches.

3003—Rosewood Marquetry Commode

Louis XV style. Shaped body, with five drawers in three tiers, and bracket feet. The marquetry in floral patterns in green and light toned woods on a kingwood ground. Mountings of gilt bronze. Swing handles.

Height, 35 inches; length, 50 inches.

3004—Commode

In the style of Louis XIV. Swell front and sides. Centre with four drawers in three tiers; marble top; bracket feet. Parquetry inlay of diagonally set veneers of light toned wood. The mountings of heavy gilt bronze include female busts and floral chutes at the angles, swing handles, and a big culot ornament. French. Early Nineteenth Century.

Height, 34¾ inches; length, 52 inches.

3005—Commode

In the style of Louis XV. Rosewood, with parquetry inlay. Swell front and sides, marble top, four drawers in three tiers, and bracket feet. Mountings of gilt bronze include grotesque masks, scroll handles and a culot ornament.

Height, 34 inches; length, 50 inches.

3006—Commode

Style of the Régence. Slightly swell front, marble top, four drawers in three tiers, and bracket feet. Parquetry inlay is in a walnut-like wood. Mountings of gilt bronze include projecting handles and a mask *en culot* on the front. Modern French.

Height, 34 *inches; length,* 50¾ *inches.*

3007—Carved Teakwood Settle

Carved in low relief with conventional Indian scroll and foliated patterns. Seat cushioned. Modern.

Height, 31¾ *inches; length,* 73 *inches.*

3008—Lounge

Ebonized wood. Covered with East Indian woolen material.

FIFTEENTH AFTERNOON'S SALE

FRIDAY, MARCH 3RD, 1911

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

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Catalogue Nos. 3009 to 3127, inclusive

MIRRORS

3009—SQUARE MIRROR

Old French carved wood and gilt frame.

Height, 34 inches; width, 28 inches.

3010—TEAKWOOD FOLDING MIRROR

Oriental style. Three leaves in carved openwork; with blue and gold silk lining.

3011—PAIR OF MIRRORS

Rosewood and marquetry work; frames in light woods and including a portrait of Washington as finial. Signed: "G. Volkert." Beveled plates.

Height, 37 inches; width, 31 inches.

3012—RÉGENCE OVAL MIRROR

Carved and gilt wood frame of Régence design. French. Early Eighteenth Century.

Height, 39½ inches.

3013—ANTIQUE CONVEX MIRROR

The frame of heavy gilt mouldings, bound with seal rings; and with a small dark wood inner moulding.

Diameter, 35½ inches.

3014—Upright Mirror

Gilt frame of the Italian Renaissance style.

Height, 47½ inches; width, 36¾ inches.

3015—Upright Mirror

Carved and gilt wood; French frame.

Height, 45 inches; width, 34½ inches.

3016—Seventeenth Century Mirror

Italian carved and gilt barocque frame, with an ornamentation carved in high relief of flowers and scrolls, and surmounted by a bust of Minerva and cupids. End of the Seventeenth Century.

Height, 49 inches; width, 28½ inches.

3017—Upright Mirror

Louis XIV style. Carved and gilt wood frame, with elaborately shaped plume and lambrequin top, with doves, vases of flowers, scrolls and lattice work.

Height, 57¼ inches; width, 31¼ inches.

3018—Regency Mirror

Carved and gilt wood frame. With wreathed rod and ribbon mouldings, palm scrolls at the angles and a low top with elaborate ornamentation of spreading palm scrolls, festoons, a cartouche and lambrequins. Nineteenth Century.

Height, 49 inches; width, 34 inches.

3019—French Regency Mirror

Upright. Carved wood and gilt frame, with border of cut and ground glass lustre lozenges.

Height, 49½ inches; width, 33½ inches.

3020—Regency Pier Mirror

Carved and gilt wood frame, with inner frame and mirror borders. The carved ornamentation of the frame consists of plumes on the upper and dolphins on the lower corners, and an elaborately shaped plum and lambrequin top with female head, basket of flowers, dragons and rosette diaper. French. Early Eighteenth Century.

Height, 70 inches; width, 32 inches.

3021—Eighteenth Century Pier Glass

Beveled plate with beveled border and pediment top. The boldly carved ornamentation consists of scroll motives, vases and cherub heads. Venetian. Early Eighteenth Century.

3022—Eighteenth Century Venetian Baroque Mirror

Plate glass with bevelled edges, within a richly shaped frame of lustre glass having engraved scroll and foliated patterns and a binding of gilt bronze. On mount of velvet plush. End of Eighteenth Century.

Height, 67 inches; width, 30 inches.

3023—Louis Quinze Mirror

Carved and gilt frame. Inner frame of rocaille and laurel leaf designs and outer frame of narrow moulding and cut out corners. Plate mirror and wide border.

Height, 6 feet; width, 4 feet.

3024—Regency Carved and Gilt Pier Glass

Upright. Modern plate glass in mirror and lunette, with border of cut and engraved glass lustre lozenges. The frame deep bow-shaped at base with a shell ornament in the centre, and scrolls and short feet at the lower corners; shields with masks and rich open strapwork at the four angles, and pendant leafage and fruit at the sides; lunette top with spreading plume, monsters and doves; two gilt candelabra stand on each side of the shaft in the form of female half figures. French. Early Eighteenth Century.

Height, 85¾ inches; width, 50 inches.

FURNITURE

3025—Carved Stand

Mahogany. Chippendale style, with square tray top and fret-work rim.

Height, 25¾ inches.

3026—Low Arm Chair

Carved and ebonized wood. In the Renaissance style. Upholstered in red velvet. Modern.

3027—Low Arm Chair

Oriental style. Imitation ebony, carved in low relief. Seat covered with old Persian embroidery. Indian, modern.

3028—Work Stand

Mahogany. In the Second Empire style. Oval shape, with velvet covered tray top, four square, tapering and fluted legs, and shaped shelf

below. There is one drawer and a pull tablet in front, and at the sides and back are secret draw compartments, opening by springs. On the top at the back are three drawers. Mountings of gilt bronze. Stamped: A. Beurdeley, Paris.

Height, 35 inches; length, 20½ inches.

3029—Stand

Rosewood inlaid. With a drawer, four fluted and reeded straight tapering legs, and curved stretchers. Gilt bronze mountings.

Height, 28¾ inches; length, 26 inches.

3030—Card Table

Shaped top of ebonized wood; cabriole legs; gilt bronze mountings.

Height, 29½ inches; length, 34 inches.

3031—Chest of Drawers

Mahogany inlaid. In the Sheraton style. Has seven drawers locked by a hinged stile. Inlay of husk and scroll patterns. Brass knobs.

Height, 44 inches; length, 24¼ inches.

3032—Desk Chair

Carved and gilt and caned in the Louis XVI style. With cushion covered in red silk. Modern.

3033—Three-fold Screen

Six Eighteenth Century three-quarter length portraits (three of men and three of women), the canvasses pieced together and surrounded with painted borders.

Height, 5½ feet.

3034—Arm Chair

Mahogany. In the Hepplewhite style. Shield-shaped back, with splat of wheat-ear, having interlacing pattern and tapering legs. The seat covered with leather. Modern English.

3035—Arm Chair

Mahogany. Chippendale style, with bow-shaped top rail; pierced splat carved with interlacements, scrolls and foliage; cabriole legs, with ball and claw feet. Removable seat in alligator leather.

3036—Two Arm Chairs

Satin wood. Carved and painted in the Sheraton style. Shield-shaped backs, and splats of vase form; straight turned legs. Painted with flower designs and a vase of roses. Upholstered in silk damask.

3037—Twelve Dining-room Chairs and Two Arm Chairs

Mahogany. Sheraton style. Shaped backs with interlacing ovals. Upholstered seats in blue cut velvet. Modern English.

Height, 38 inches; width, 21 inches.

3038—Six Carved Side Chairs

Mahogany. Chippendale style. Cabriole legs, arched top rails and ribbon backs. Upholstered in various styles.

3039—Four Side Chairs

Carved wood frames in Louis XVI style. The seats covered with Japanese stamped leather in gold and colors. The letter "R" stamped on the back.

3040—Desk Chair

Period of Louis Phillipe. Half-round frame with shaped back, rolled top, arms ending in carved lions' heads, and curved legs. Seat covered with leather. French, of the period.

3041—Mahogany Desk Arm Chair

Louis XV style. Curved low back and sides in three shaped compartments; arms and legs curved. Covered with leather. Mountings of gilt bronze. French.

3042—Arm Chair

Carved mahogany. Louis Phillipe style. Arms as of dolphins, with gilt heads and tails. Upholstered in red silk brocade. French. About 1840.

3043—Arm Chair

Carved mahogany. In the style of the Empire. Shaped arms, with palm leaf carving in low relief. Turned legs. Loire cushion. Upholstered in silk brocade. English. Early Nineteenth Century.

3044—Three Side Chairs

Walnut. In the Second Empire style. Gilt bronze mounting. Upholstered in modern silk damask.

3045—Bergère

Carved walnut. In the Louis XVI style. Upholstered in crimson velvet damask with loose cushion.

Height, 38½ inches; width, 26½ inches.

3046—Two Arm Chairs

Carved walnut. Louis XV period. Shaped frame and cabriole legs. Back, seat and arms covered with old Aubusson tapestry. French. Middle Eighteenth Century.

Height, 42½ inches; width, 26½ inches.

3047—Arm Chair

Walnut. Carved in the Louis XIV style. Shaped and with carvings of dolphins and foliated scrolls, and lion claw feet. Upholstered in silk and gold brocade.

3048—Two Carved Rosewood Arm Chairs

Louis XV style. Shaped frames, with gilt bronze mounting. Upholstered in Nineteenth Century "point" needlework tapestry. Signed: Jansen, Tapissier, à Paris.

3049—Arm Chair

Carved walnut. In the Louis XIII style. Carving of acanthus leaf scrolls. Upholstered in old Aubusson tapestry, in floral and landscape motives. Signed: Gilbert Cuel, Tapissier, à Paris.

3050—Arm Chair

Carved walnut. In the Louis XIV style. Touches of gilding and carved stretchers. Upholstered in appliqué embroidery on blue velvet.

3051—Carved Walnut Arm Chair

In the Louis XIV style. Seat and back upholstered in velvet brocade of rich floral and scroll design on a wine-red ground. Brass nails and silk frieze trimming.

3052—Sofa and Two Arm Chairs

Walnut. Carved in the Louis XIV style. Upholstered in appliqué work on a red velour ground.

3053—Sofa and Two Arm Chairs

Carved walnut. In the Louis XV style. Sofa of double fauteuil shape, with six cabriole legs. Upholstered in silk appliqué embroidery on green satin ground. Stamped: Jansen, Tapissier, Paris.

3054—Circular Table

In the style of the Second Empire. Green marble top with gilt bronze moulding. The four legs are of gilt bronze, ending in lions' claws, and have appliqué figures of winged mermaids in black bronze. The shaped base of walnut has in the centre a turned vase, mounted in gilt bronze and walnut. French. About 1860.

Height, 31 *inches; diameter,* 31 *inches.*

3055—Round Tray-Top Table

Style of the Second Empire. Mahogany. Gilt bronze openwork top rail, shaped stretchers and four square taper legs, with sphinx capitals in bronze.

Height, 31 *inches.*

3056—Cabinet and Stand

The cabinet, with velvet lined drop front and pigeon holes, simulates an oblong portable chest of sixteen drawers, with key escutcheons of gilt pierced work; rests on a stand having a single drawer, a shelf and eight octagonal spindle legs. The top, sides and front of the desk are inlaid with a scroll pattern of dark wood on a light ground. The stand is of ebonized wood, partly gilded, and with inlaid panels in the drawer and upper portion. Mountings of gilt metal and gilt handles at the sides. There is a double lock to cabinet. Viennese.

Height over all, 48 *inches; length,* 31 *inches.*

3057—Marquetry Writing Table

Louis XV style. Oblong. Frame blocked; two drawers, the small one opening with a spring; straight tapering octagonal legs. Top and ceinture inlaid in fine light woods on a mahogany ground, with groups of muses and amorini with attributes representing the Arts and Astronomy. The elaborate mountings are of gilt bronze; at the

four angles, bold foliated scrolls emerging from rosettes pass under the heavy panel borders of the ceinture. Stamped: A. Beurdeley, Paris. A free rendering of a famous piece by Riesener, now belonging to the French National Collection. For a careful description of the original by Riesener himself, see Williamson "Le Mobilier National."

Height, 29½ inches; length, 42¼ inches.

3058—Strong Box and Stand

The box is constructed of solid rosewood overlaid by a thick veneer of burl walnut, and has strap-hinge angle pieces and handles of brass with floriated ends of *fleur-de-lis* pattern. The front falls and gives access to three drawers with silk ribbon handles below the upper or box compartment. There are two locks. The box is supported by an oak stand of turned and twisted legs and stretchers, with a drawer which has inlaid diamonds of ebony.

Height of box, 10½ inches; length, 26 inches; height of stand, 21 inches.

3059—Cabinet

Elaborate inlay inside and out of ivory and ebony on sandal wood. In two parts. A chest of ten small drawers on a cupboard with double door and drawer. At the angles are carved grotesque male half figures, ending in scrolls and terminating in pyramid feet. The inlays on chest and cupboard are of interlacing circles enclosing star forms. The inlays in the interior are of arabesques and lozenge patterns. Mountings are of gilt metal in pierced patterns. Indian. Nineteenth Century.

Height, 51 inches; length, 34½ inches.

3060—Oval Rosewood Parquetry Table

Rosewood, with parquetry inlay of the Second Empire period. Oval shape, with drawer and four cabriole legs. Inlay set diagonally. Mountings of gilt bronze include four appliqué panels of musical attributes and top moulding.

Height, 29½ inches; length, 44 inches.

3061—Writing Table

Satinwood, inlaid in the Adam style. Bowed front, with three drawers; the knee hole is rounded. Six tapering legs. Ring handles and disks. Modern English.

Height, 31 inches; length, 43¾ inches.

3062—Chest of Drawers and Vitrine

Mahogany. The chest has four drawers. The vitrine has glass sides and glass shelves. Brass handles.

Height, 54½ inches; length, 38 inches.

3063—Cabinet

Second Empire. Has blocked front and shaped platform top. The cabinet consists of a central cupboard fitted with shelves and with four drawers on each side. The lower portion has one drawer. The cabinet rests upon four taper legs with shaped stretchers. The inlays are of curled maple, sandal and other woods. The mountings of gilt bronze include figures on the front angles and a panel of sphinxes. The panel on the cupboard door has an oval plaque of blue and white Sèvres porcelain in relief representing the Toilet of Venus. French. About 1860.

Height, 54 inches; length, 33 inches.

3064—Library Table

Parquetry inlay of the Louis XV style. In veneers of dark wood with diagonally set borders. Has a central drawer flanked by a drawer on each side, cabriole legs, and leather covering. Mountings of gilt bronze.

Height, 31 inches; length, 52 inches.

3065—Library Table

Mahogany. Louis XVI style. Oblong, with knee-hole; with three drawers and pull tablet on each side; square tapering fluted legs; top of tooled leather. Mountings of gilt bronze.

Height, 31 inches; length, 59½ inches.

3066—Roll-top Desk

Rosewood inlaid. Late Louis XV style. Middle portion slightly blocked out with three drawers and a pull tablet covered with tooled leather. Square tapering legs. Within are four small drawers and five pigeon holes. The woodwork is in panels of inlaid lozenges with light and dark stringing, and on the cylinder is an elaborate inlaid oval panel with musical attributes, flowers and foliage. Mountings of gilt bronze include three plaquettes showing children with flowers, and attributes of Music, Sculpture and Painting; floral handles of naturalistic design; and a top railing. Modern French.

Height, 42½ inches; width, 46 inches.

3067—Library Table with Independent Paper Cabinet and Clock to Match

Mahogany, with parquetry inlay. In the style of Louis XVI. The table with panels inlaid in an imbricated pattern is of oblong form, with three drawers in front and three on back, square baluster legs, and

top covered with tooled and gilded leather. Mountings of gilt bronze include top moulding, lion masks with rings, laurel festoons, wreath handles and borders. The paper cabinet is detachable and fits at one end of the table. It has a high cupboard on each side, and in the front five pigeon holes. Gilt bronze mountings. The clock, which rests upon the cabinet, is of gilt bronze in Louis XV style, and surmounted by two cupids, one personifying study, the other holding the Gallic cock on a globe.

Table, height, 30 *inches; length,* 71½ *inches; cabinet, height,* 54 *inches.*

650.00 A. Preston.

3068—Commode

Carved and lacquered in the style of Louis XV. Sienna marble top. Two drawers, swell front and cabriole legs. Front and sides decorated in carved and colored lacquers in the Chinese style, with figures and landscape subjects, and treated with incised carving, the outlines being left in relief. Mountings of gilt bronze in designs of the period include palm scroll and rocaille frame borders, handles, key plate and a culot ornament. French. Middle Nineteenth Century. A somewhat similar commode belongs to the Museum of Industrial Arts at Berlin.

Height, 33 *inches; length,* 54 *inches.*

225.00 M. Bennett.

3069—Commode

Inlaid rosewood in the Louis XV style. Swell front and sides, with marble top, two large drawers and low feet. The front inlaid with a floriated pattern, the sides with diagonally set fields of tulip wood. Mountings of gilt bronze include palm scrolls and rocailles in borders, and forming drawer-handles.

Height, 35½ *inches; length,* 64 *inches.*

275.00 G. Jones.

3070—Marquetry Commode

Transitional style, Louis XV and XVI. Marble top. Three tiers of drawers. The upper tier with three drawers. Front slightly blocked, with splayed pilasters at the angles. Cabriole legs. The marquetry in panels, of architectural and landscape subjects in light toned tulip and other woods on a rosewood ground. The mountings are of gilt bronze *ciselé;* rosette drop handles. Modern French. Reproduction of an original by G. Schlichtig.

Height, 36 *inches; width,* 50 *inches; depth,* 23½ *inches.*

475.00 W. W. Seaman

3071—Commode

Mahogany. In the Louis XVI style. Marble top. Front and sides slightly shaped, with three tiers of drawers. Splayed front angles

and turned legs. Inlaid panels of tulip and other woods. Mountings of gilt include shaped brackets with acanthus volutes and oak leaf drops and circular swing handles. French. Nineteenth Century.

Height, 35 *inches; length,* 50 *inches.*

3072—Commode

Boule of the Regency period. Serpentine front with six drawers in two tiers. Slightly cabrioled legs. Decorated in the style of Huet with arabesques, harlequins, etc., in red shell inlaid with brass. Mountings are of gilt bronze and include masks on the front angles, small masks and scrolls at the knees, swing handles and foliated sabots. French. Early Eighteenth Century. Transitional piece, example of the *boule* style of the period. Body and marquetry restored. Bronzes are of later date.

Height, 32½ *inches; length,* 51 *inches.*

3073—Bureau

Rosewood parquetry in the early Louis XV style. Slightly swell front, with four drawers in three tiers. The parquetry consists of veneers set in geometrical patterns on all surfaces. Mountings of fire gilt bronze include key plates, swing handles and gadroon ornaments. Modern French.

Height, 35¾ *inches; length,* 47¼ *inches.*

3074—Library Table

In the *boule* style. Shaped frame, with three drawers in front and back panelled in imitation of the front, cabriole legs, and leather covered top. Ornamentation of tortoise shell inlaid with chased brass in arabesques and floriated patterns. Mountings of gilt bronze include top moulding with satyr masks on the corners, female busts at the angles and swing handles.

Height, 31 *inches; length,* 60 *inches.*

3075—Mahogany Roll-top Desk

Louis XV style. On oblong lines. Cylinder front, with platform top fitted with three small drawers. Curved legs. Lower portion has three drawers, and a pull tablet which brings forward the four small drawers of the interior. The woods are a selection of mahogany veneers on an oak body. The mountings are of gilt bronze in the style of the Eighteenth Century, but designed by a modern artist and beautifully executed. Attributes of Literature on the back and sides, busts on the front corners, masks *en culot* at the sides of cylinder; fixed and swing

handles and key plates. A top rail of open band pattern. Signed: "Grohé à Paris." Modern French. A free rendition of the famous *Bureau du Roi* built by Oeben and Riesener for Louis XV and now in the Louvre.

Height, 43 *inches; length,* 63 *inches.*

3076—Commode

Rosewood, with parquetry inlay in the Régence style. Shaped front and sides with marble top and three tiers of drawers, the upper tier having three drawers, and bracket feet. The front of drawers inlaid in diamond-shaped parquetry, the sides with sections of burl walnut. Mountings of gilt bronze include cartouches and volutes. Heavy scroll handles. An elaborate shell and acanthus ornament in centre of lower drawer. Modern French. Copy of a Régence piece.

Height, 34¾ *inches; length,* 57 *inches.*

3077—Rosewood Parquetry Commode

Similar to No. 3076, but the parquetry inlays are in a checquer pattern.

3078—Marquetry Commode

Louis XV style. Marble top. Three tiers of drawers, the upper tier with three drawers, including a small central secret drawer fastening on the inside with a wooden pin. Swell front and sides; bracket feet. The marquetry in woods of light tone with panels of flowers treated in naturalistic style. Mountings of gilt bronze; rich culot ornament on lower drawer; heavy borders; sabots on the front feet. French. Second half Nineteenth Century.

Height, 34¾ *inches; length,* 48½ *inches.*

3079—Double Commode

In the style of Louis XV. Shaped oval body on bracket feet, with marble top. Two large drawers, of which one opens in front and one in back; at each end a small cupboard with shelves. The marquetry is in floral patterns and with a figure piece in the Chinese manner. Mountings of gilt bronze include female busts on the four angles, rocailles and scrolls. Modern French.

Height, 36 *inches; length,* 45½ *inches.*

3080—Commode

Rosewood. In the Régence style. Swell front, with marble top, two shallow upper drawers, a lower drawer, and bracket feet. The wood-

work is of veneers set diagonally. The exceptionally heavy mountings of gilt bronze are in the style of Jacques Caffieri, and include floral festoons, scroll and lattice work, with two large amorini in full relief on the front.

Height, 35¾ inches; length, 55½ inches.

3081—CABINET

Walnut, carved and with marble inlays. French, in the style of the Sixteenth Century. Architectural character. The upper cupboard is divided vertically into three compartments, with drawers beneath, by four carved and fluted Corinthian columns. The centre door has a semi-circular arched panel, in relief carving, of "Venus and Adonis." At the sides are moulds with carved figures of Minerva and an Amazon. The lower cupboard, with three drawers over it, is also divided into three compartments, by four fluted columns, the centre arched panel having a low relief carving of a "Victory." In the upper and lower entablatures panels of green marble are inlaid. This cupboard is a careful *fac-simile* of one in the Cluny Museum, described as of the "School of Du Cerceau."

Height, 80 inches; length, 41 inches.

3082—CABINET

Carved walnut. French, of the Sixteenth Century. The upper portion consists of a swell pointed cupboard, corbelled, with a drawer in the corbel and the door panel carved with a scene of the "Triumph of a Venetian Admiral." On either side are canopied and corbelled niches, with carved figures of women, one carrying a palm-branch, the other an orb. Dentilated cornice and carved frieze. The lower portion is open, with a panelled back flanked by acanthus and rams' head consoles. In front are two heavy composite columns, which, with a griffin shaped bracket, support the cupboard. On the sides is incised the date 1546. The central portions and some of the carvings of this cabinet are of the period, the remainder is skilful restoration.

Height, 63 inches; length, 45 inches.

3083—CUPBOARD

Carved oak. In the style of Francis I. The upper portion with two cupboards and drawers below, rests upon two moulded brackets in front and the back is carved and panelled. The front of the cupboard is carved with Renaissance pilasters and men's and women's heads in high relief, the pilasters ending with carved pendentives. Carved Gothic linen panels on the sides. French. Nineteenth Century.

Height, 61¾ inches.

250 3084—Carved Oak Cupboard

Pendant to the preceding.

300 3085—Cabinet

Carved walnut. In the French style of the Sixteenth Century. The centre portion consists of a bow-fronted cupboard, having on each side a smaller cupboard and three drawers below. It is carried on four columns, carved with vines and acanthus leaves, and rests upon a shelf base with turned feet. Above this is a broken pedimented top with recessed niche in which is a carved amorino playing a theorbo. On the doors of the lower cupboards are figure subjects carved in high relief; the Crowning of Venus on the centre, and a nymph and Mercury on the side doors. At the angles are carved sphinxes and consoles, and the carving includes strapwork, cartouches and foliated motives. French. Nineteenth Century.

Height, 97¼ inches; length, 53 inches

225 3086—Cabinet

Carved walnut. In the style of the French Renaissance (School of "Du Cerceau"). The body is divided into three cupboards, with drawers beneath, by caryatid terminal figures, male and female, the doors being carved with masks, cartouches and strapwork. The upper portion consists of a recessed entablature with a broken arch pediment, supported by caryatid terminals and having on either side two fluted pilasters with broken and veneered pediments. The body is supported by two fluted Corinthian columns and two faun caryatids, with a carved and panelled back. The moulded base is supported by ball feet. The drawer fronts and some of the caryatids are original, the remainder is skillful restoration.

Height, 98 inches; length, 48 inches.

110 3087—Library Table

Teakwood, carved in the Chinese style. With knee-hole; on pedestals fitted with cupboards and drawers on the front and back. The angles are adorned with carvings of lions and peonies in high relief. Panellings of low relief carving.

Height, 30 inches; length. 70 inches.

290 3088—Sideboard

Mahogany, carved. Early Victorian version of Chippendale. White marble top. Blocked front with three cupboards. Detachable back

in the form of three scrolled gables, with a single shelf. Open spiral columns at the angles, repeated on a smaller scale as shelf supports. English. About 1850.

Height, 86¾ *inches; length,* 87 *inches.*

3089—Buffet Commode

Inlaid and painted in the Louis XVI style. Straight blocked front and sides. Mahogany veneer with inlays of fine woods in diamond patterns with naturalistic floral centre. Marble top. Turned feet. Central portion of front opens as a cupboard by a single door, which is decorated with "Vernis Martin" painting, representing Flora with a nymph and cupids. Mountings of gilt bronze include panels of wreathed and fluted decoration. French. Middle Nineteenth Century.

Height, 41½ *inches; length,* 58¼ *inches.*

3090—Cabinet

Satinwood, carved and inlaid. "Eastlake" style. The lower part consists of a central vitrine with two flanking cupboards, whose tops form shelves, with two drawers above. The upper part consists of three small vitrines, with shelves and two drawers above; a broken pediment top and mirrors at back.

Height, 64 *inches; length,* 66¼ *inches.*

3091—Vitrine

In solid rosewood, carved and moulded. Six glass double doors in shaped panels, glass sides; moulded cornice and base.

Height, 72½ *inches; length,* 86 *inches.*

3092—Vitrine

Similar to the preceding.

3093—Late Empire Vitrine

Mahogany. Oblong, with three glass doors, glass sides and shelves, and eight feet. Mountings of gilt bronze *ciselé.* French. About 1825.

Height, 89 *inches; length,* 60 *inches.*

3094—Empire Cabinet

Mahogany, with ebony panels, pillars, etc. Consists of a large central and two side vitrines with mirror backs and plate glass shelves, and three drawers below. The lower portion has four square columns in front and a panelled back with four pilasters. The upper portion has

ebony pilasters in form of fasces and an oblong ornamental top with ebony Doric columns at the angles. Decorated with tablets and medallions of modern Wedgwood blue and white jasper ware. The mountings of gilt bronze include a large plaquette with Venus, tritons, etc., finely chased; lion masks, laurel sprays and two sphinxes. About 1830.

Height, 96½ inches; length, 67¾ inches.

2,000 3095—Mahogany Double Bed W. B. Kinney

Louis XVI style. Panels of fine veneer with ebony borders. Mountings of gilt bronze in classical style.

Height head, 54½ inches; length, 83½ inches.

3700 3096—Double Bed W. S. Kilmer

Mahogany. In the Second Empire style. With mountings of heavy gilt bronze in classical motives. Modern French.

Height of head, 63 inches; length, 84 inches; width, 63½ inches.

2200 3097—Dressing Table with Mirror A. Preston

Mahogany. Late Empire style. Knee-hole stand with white marble top, eight legs, a drawer in the centre and three on each side. Mountings of gilt bronze include pine cone finials, capitals, mouldings, flutings, etc., and side candle brackets of two branches on the posts of the shaped mirror frame.

Height, 58½ inches; length, 47¼ inches.

2200 3098—Late Empire High Chest of Drawers Mr. Wills

Mahogany. Nine drawers; fluted columns at angles. Mountings of gilt bronze consisting of fret rail, bead mouldings to drawers, etc. French. About 1820.

Height, 59 inches; length, 33½ inches.

2750 3099—Armoire in Late Empire Style Mrs R. H. William

Walnut inlaid. With rounded angles and mirrored door. Mounting of gilt bronze capitals in classical style. French. About 1830.

Height, 79¾ inches; width, 43 inches.

3750 3100—Double Bed A. Preston

Mahogany. In the Second Empire style. Mountings of gilt bronze include an oval panel, "The Sacrifice to Cupid," on the head-board.

Height of head, 66½ inches; length, 80 inches; width, 69 inches.

3101—Canopied Double Bed

Teakwood. In pseudo-Chinese style. Elaborately carved with Chinese patterns in low relief, the head-board and canopy with floral motives in high relief. On the foot-board are two wood panels with ivory and mother-of-pearl inlay of Japanese figures with signature on an inlaid cartouche. French. About 1860.

Length, 81 *inches; width,* 57 *inches.*

3102—Double Bedstead

Mahogany. Late Louis XV style. Shaped headboard, with fluted posts, raised panelling and an upright cartouche. The gilt bronze mountings include two amorini holding a heavy festoon on the head-board, cone finials, rosaces, reeding, beading, etc. French.

Height, 62 *inches; length,* 86 *inches; width,* 63½ *inches.*

3103—Large Vitrine

Rosewood, with glazed folding doors, moulded bases and cornice.

Height, 6 *feet,* 6 *inches; length,* 16 *feet,* 2 *inches.*

3104—Two Vitrines

Rosewood, with glazed folding doors; moulded bases and cornices. American, modern.

Height, 82 *inches; length,* 33 *inches.*

RUGS

3107—Antique Bokhara Rug

Short pile, with blue ground sustaining a soft red angular panel and conventional corner *motifs* in like red tones together with a modicum of white. Surrounded by harmonious border of typical design and color, matching the field.

Length, 4 *feet; width,* 3 *feet.*

3108—Antique Senna Kelim Rug

Close woven stitch, with chocolate-brown ground, sustaining an all-over pattern in creamy white, together with small yellow, green and red flowering, surrounded by four borders woven in geometric and floral patterns to match the panel. Finished with fringe at either end.

Length, 4 *feet* 2 *inches; width,* 3 *feet,* 2 *inches.*

55 00 3109—Antique Bokhara Rug A. Preston.

Short pile, with soft magenta-red ground, displaying a series of octagonal panels and vignettes; woven in conventional pink and blue geometric designs. Surrounded by typical bordering in like colors and harmonious patterns of the early Bokhara looms involving a modicum of white.

Length, 4 feet 3 inches; width, 3 feet 6 inches.

Wm Mitchell

75 00 3110—Antique Ladik Prayer Rug

Fine close pile; soft white ground, woven in geometrical patterns and angular mihrab spandrels; the diapered forms enclosing small red and blue flowering. Framed by three borders; central showing red ground with conventional angular motives in light colors. The narrow inner and outer borders with dark blue ground sustain uniform designs.

Length, 4 feet 6 inches; width, 3 feet 5 inches.

Mrs. Carter

50 00 3111—Antique Persian Kazak Rug

Fine soft texture, with dark blue field displaying numerous detached blossoms with conventional foliated and stellated centres, uniformly posed over the field and woven in harmonious light colors. Woven with three borders, the inner and outer showing similar flowered and angular designs in red, blue and yellow and the main border with white ground, displaying the usual Kazak leaf pattern in like colors with the field.

Length, 4 feet 10 inches; width, 4 feet 2 inches.

20 00 3112—Antique Kazak Rug H. Jones.

Fine pile; dark brown ground, with three lozenge-shaped medallions and conventional flowers woven in varied light colors. The main border shows a multi-colored diagonal pattern, the inner and outer borders flowered red and blue grounds.

Length, 5 feet 5 inches; width, 3 feet.

D G Kelekian

260 00 3113—Antique Ghiordes Prayer Rug

Fine short pile; prayer niche in pale sky-blue with mihrab spandrels in horizontal white and blue flowered design, matching inner bordering and lower oblong panel. Narrow inner and outer floral bands in light blue with red ground, framing the main border, which shows square flowered panels in soft colors on cream-white ground; early Ghiordes type. Finished at either end with attached silk fringe.

Length, 5 feet 9 inches; width, 4 feet 4 inches.

3114—Antique Beloochistan Rug

Fine soft pile; panel filled with three uniform octagonal medallions woven in red and blue, showing separated bands and corner motives. Surrounded by triple borders; the widest with figured copper-red ground and the two smaller in blue and red, relieved by narrow intermediate bands of white.

Length, 6 feet; width, 3 feet 6 inches.

3115—Antique Senna (South Persia)

Very fine short pile: soft white ground, well covered with palm-leaf pattern, delicately woven in light green and golden-yellow tones of rare texture. The main border with flowered golden-yellow ground is flanked by narrow bands that show small red blossoms.

Length, 6 feet 9 inches; width, 4 feet 2 inches.

3116—Persian Silk Rug

Fine silken body, the brilliant red ground sustaining dark blue flowered corner motives, together with a scrolled centre medallion in axial form and lustrous light colors, including white, framed with three borders; the central border woven with leafy scrolls on an écru ground, flanked by brilliant red bands which match the panel. Margin finished in golden-yellow and the two ends with silk fringe.

Length, 5 feet 9½ inches; width, 4 feet 6 inches.

3117—Modern Persian Silk Rug

Fine silken body with rich coppery-red ground, sustaining a series of four oval panels with foliated forms and lozenge shaped centres; flowered in varied light colors on dark blue and golden yellow ground of lustrous quality. Framed by five borders which display varied harmonious designs and blue grounds. Margin band woven in dark blue.

Length, 6 feet 4½ inches; width, 4 feet.

3118—Antique Senna Rug

Very fine short pile; soft white ground, well covered with all-over palm-leaf pattern in soft red and green tones of rare texture. Main border with herati and leaf pattern on red ground; flanked by narrow inner and outer borders in delicate coloring and designs.

Length, 6 feet 4 inches; width, 4 feet 3 inches.

3119—Antique Sultana Rug (Persian)

Thick and closely woven pile, with red ground, sustaining six uniform floral stripes, woven in natural colors after European impressions, the

design involving the tulip and other flowers, together with leafage. This panel is framed by three borders; the widest with black ground, displaying a flowered and rocaille design in soft light colors.

Length, 7 feet 6 inches; width, 4 feet 9 inches.

3120—GUENDJI-KINARI RUG

Fine close pile, with red ground sustaining a large palm-leaf motive, showing unusual flowering tendrils in varied light colors, including blue and white. Framed by four borders; alternately with blue, red and white figured grounds.

Length, 9 feet 10 inches; width, 3 feet 11 inches.

3121—ANTIQUE KAZAK RUG

Fine pile, with dark blue ground covered with all-over floral and herati and leaf design; woven in light blue, yellow and white, relieved by small corner motives and framed by five borders, the central one sustaining conventional serrated patterns interwoven with the lotus and other flowers in varied colors on a white ground. The remaining narrow borders show uniform red and yellow figured grounds.

Length, 9 feet 5 inches; width, 5 feet 2 inches.

3122—SILK SAMARCAND RUG (CHINESE TURKESTAN)

Close pile of raw silk; brilliant light red ground uniformly covered with conventionalized and corollate forms, detached and woven in varied shades of blue, yellow and green. The main bordering showing brilliant yellow and red diapered hakima pattern, is flanked by narrow bands with blue and red figured grounds, matching colors in the field.

Length, 12 feet 6 inches; width, 8 feet 10 inches.

3123—LARGE KIRMANSHAH RUG

Fine close pile; centre sustaining a series of twenty-four square panels, alternately showing yellow and varied blue grounds, upon which appear lotus and palmette motives in harmonious light coloring. These regularly posed panels are separated by soft red flowered bands, which form the ground design of the main field. The central border, with écru ground showing the Iran herati and leaf, and floral rosette, is flanked by double inner and outer borders, alternately woven with light and dark blue flowered grounds.

Length, 14 feet 7 inches; width, 9 feet 7 inches.

3124—Fine Khurasan Carpet

Close pile; soft white ground with large lozenge-shaped medallion, showing red flower and herati motives on black ground, together with serrated corner pieces in similar pattern on red ground. Framed by numerous borders, which are woven to match central medallion.

Length, 15 *feet* 3 *inches; width,* 13 *feet.*

3125—Large Persian Sedjadeh Carpet

Fine quality, closely woven all-over pattern in conventional red, yellow and light blue Sedjadeh blossom design, well covered and showing a modicum of the blue-black ground. Woven with seven borders; central sustaining a flowered red ground, and the remaining borders alternately showing yellow, red and light blue with patterns to match the field.

Length, 25 *feet; width,* 9 *feet* 7 *inches.*

3126—Large Mir-Serebend Carpet

Fine short pile, woven to represent four separate bordered strips. The centre panel in serrated form holding five coalescent lozenge-shaped panels with black ground, covered with all-over patterns in varied soft colors. The upper and two side strips in similar all-over design sustain white serrated centres on dark ground to match bordering. Has marginal band in camel-hair brown.

Length, 23 *feet; width,* 12 *feet* 9 *inches.*

3127—Large Turkey-red Carpet

Thick hand-tied pile; probably Austrian make, after Turkish designs and coloring. Showing fine red ground with medallions and detached pendants, alternately woven in yellow, blue and green. Has a narrow white and green diaper pattern border with dark green marginal band.

Length, 32 *feet* 4 *inches; width,* 12 *feet* 4 *inches.*

American Art Association,
Managers.

Thomas E. Kirby,
Auctioneer.

ON PUBLIC VIEW

BEGINNING THURSDAY, FEBRUARY 9TH, 1911

AND CONTINUING UNTIL THE DATE OF SALE

THE VERY VALUABLE

ART PROPERTY

COLLECTED BY THE LATE

ROBERT HOE

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF THE EXECUTORS

AT THE AMERICAN ART GALLERIES

AND

AT MENDELSSOHN HALL

ON THE AFTERNOONS AND EVENINGS STATED
IN THE "ORDER SALE" PRINTED HEREIN

PART III
Water Colors
Drawings
Etchings
Engravings

CATALOGUE

OF THE

Valuable Art Property

COLLECTED BY THE LATE

ROBERT HOE

OF NEW YORK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF

F. W. H. CRANE AND PHINEAS P. CHEW
EXECUTORS

ON THE AFTERNOONS AND EVENINGS
STATED IN THE "ORDER OF SALE"
HEREIN PRINTED

THE SALE WILL BE CONDUCTED BY MR. THOMAS E. KIRBY
OF THE

AMERICAN ART ASSOCIATION, MANAGERS

NEW YORK

1911

Press of The Lent & Graff Company
137-139 East 25th Street, New York

CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arises between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money,* if required, *in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk* within twenty-four hours from the conclusion of the Sale, unless otherwise specified by the Auctioneer or Managers previous to or at the time of Sale, *and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the purchaser.*

5. While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Work of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof for damage or injury occasioned thereby.

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale (unless otherwise specified as above) shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The Undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION, MANAGERS.

THOMAS E. KIRBY, AUCTIONEER.

WATER COLORS, ORIGINAL DRAWINGS AND SKETCHES

CATALOGUED BY

AUGUST F. JACCACI

AND

AN IMPORTANT COLLECTION OF

ENGRAVINGS AND ETCHINGS

BY THE OLD MASTERS

CATALOGUED BY

FITZ ROY CARRINGTON (Mess. Keppel & Co.)

AND

FERDINAND MEDER

TO BE SOLD IN ACCORDANCE WITH THE "ORDER OF SALE" PRINTED ON NEXT PAGE

ORDER OF SALE

EVENING SESSIONS

AT THE AMERICAN ART GALLERIES

6 East 23d Street, Madison Square South, New York

BEGINNING EACH EVENING AT 8.15 O'CLOCK

SATURDAY EVENING, FEBRUARY 18TH, 1911
WATER COLORS AND ORIGINAL DRAWINGS. CATALOGUE NUMBERS 3142 TO 3249, INCLUSIVE.

MONDAY EVENING, FEBRUARY 20TH, 1911
VALUABLE ETCHINGS AND ENGRAVINGS. CATALOGUE NUMBERS 3250 TO 3476, INCLUSIVE.

TUESDAY EVENING, FEBRUARY 21ST, 1911
ETCHINGS AND ENGRAVINGS. CATALOGUE NUMBERS 3477 TO 3735, INCLUSIVE.

WEDNESDAY EVENING, FEBRUARY 22D, 1911
ETCHINGS AND ENGRAVINGS. CATALOGUE NUMBERS 3736 TO 3985, INCLUSIVE.

THURSDAY EVENING, FEBRUARY 23D, 1911
ETCHINGS AND ENGRAVINGS. CATALOGUE NUMBERS 3986 TO 4261, INCLUSIVE.

FRIDAY EVENING, FEBRUARY 24TH, 1911
ETCHINGS AND ENGRAVINGS. CATALOGUE NUMBERS 4262 TO 4537, INCLUSIVE.

SATURDAY EVENING, FEBRUARY 25TH, 1911
ETCHINGS AND ENGRAVINGS. CATALOGUE NUMBERS 4538 TO 4801, INCLUSIVE.

WATER COLORS AND DRAWINGS

GERMAN RHINISH SCHOOL

3142—Sepia Pen Drawing

Anne and Joachim under the Golden Arch. Middle Sixteenth Century.

Circular, diameter, 8 1-16 *inches.*

JAKOB DE GHEYN, THE ELDER (1565-1625)

DUTCH SCHOOL

3143—Sepia Pen and Wash Drawing

Episode of a siege. Roman period. Signed: "J. Gheyn in. 1591."

Height, 4⅝ *inches; length,* 6½ *inches.*

ANTWERP SCHOOL

3144—Christ Rising from the Tomb

A sepia wash and pen drawing on slightly tinted paper. Late Sixteenth Century.

Height, 7⅞ *inches; width,* 5⅛ *inches.*

RHINISH OR DUTCH SCHOOL

3145—Moses Preparing to Offer a Sacrifice

India ink wash drawing. Seventeenth Century.

Height, 12⅞ *inches; width,* 8¼ *inches.*

WENCESLAUS HOLLAR (1706-1766)

GERMAN SCHOOL

3146—Sepia Pen Drawing with Slight Blue Washes

Sailing boats, in the distance a Dutch town. To the extreme left above the town is written: "Borcht." On the back is the inscription: "Original drawing by W. Hollar. From the Esdaile, Thaine and Wellesley collections. Given me by Mr. Andrews, 1888—R. H."

Height, 3¾ *inches; length,* 6¾ *inches.*

ATTRIBUTED TO ADRIAEN VAN DE VELDE (1635-1672)

3147—A Sheep DUTCH SCHOOL

Watercolor drawing with white body color, on blue tinted paper.
Height, 4 inches; length, 6 inches.

GERMAN SCHOOL

3148—Perseus and Andromeda

Water and body color on vellum. Late Seventeenth Century.
Height, 7¼ inches; length, 9¾ inches.

JOHANNES VOORHOUT (1647-1720)

3149—Pius Eneus DUTCH SCHOOL

Wash drawing. Signed: "J. Voorhout. f."
Height, 16¼ inches; width, 12¼ inches.

AFTER H. GOLTZIUS (?)

3150—Triumph of Galatea after Raphael

Red pen drawing with India ink washes. At the bottom is the inscription: "Opus hoc depictum est suis coloribus Rome ad pariotem per Raphaelem d'Urbin, in palatio Augustini Ghigi, et ibidem ab H. Goltzio adnotatim at deinde eri in sculptum. Anno. 1592."
Height, 22 inches; width, 16⅞ inches.

SCHOOL OF RUBENS

3151—Crayon and Sanguine Drawing

Three female figures, one of them seated in a chariot—two cupids in sky.
Height, 16¾ inches; length, 22⅞ inches.

ATTRIBUTED TO KARL SCHRÖDER

GERMAN SCHOOL

3152—Perseus and Andromeda

Pen and wash drawing on slightly tinted paper.
Height, 15⅞ inches; length, 19⅞ inches.

CONRAD MARTIN METZ (1755-1827)

ENGLISH SCHOOL

3153—Ulysses and the Sirens

Crayon drawing on tinted paper with white rehauts. Signed: "C. Metz. Roma 1805."
Height, 15¼ inches; length, 18¾ inches.

SCHOOL OF OVERBECK

GERMAN SCHOOL

3154—THE IMMACULATE CONCEPTION

India ink wash drawing to serve for engraving. Nineteenth Century.

Height, 16⅝ inches; width, 11⅛ inches.

JOS. WERNER

GERMAN SCHOOL

3155—DIANA OF THE EPHESIANS

India ink wash drawing with white rehauts on bluish paper.

Height, 10 inches; width, 7⅞ inches.

WILHELM VON KAULBACH (1805-1874)

GERMAN SCHOOL

3156—CHARITY

Crayon drawing. Signed: "W. Kaulbach 1867."

Height, 68 inches; width, 50 inches.

E. ROESLER FRANZ

GERMAN SCHOOL

3157—RUINS IN THE ROMAN CAMPAGNA

Watercolor. Signed: "E. Roesler Franz—Roma." Nineteenth Century.

Height, 14½ inches; length, 29⅜ inches.

3158—RUINS IN THE ROMAN CAMPAGNA

Watercolor. Signed: "E. Roesler Franz—Roma." Nineteenth Century.

Height, 12 inches; length, 29⅜ inches.

ITALIAN

3159—RAPHAEL'S ST. JOHN THE EVANGELIST

Crayon on tinted paper. Late Eighteenth Century.

Height, 8⅞ inches; width, 6⅜ inches.

3160—RAPHAEL'S MADONNA OF THE FISH

Dark sepia pen and wash drawing. Eighteenth Century.

Height, 10 inches; width, 8½ inches.

AFTER RUBENS AND LEONARDO DA VINCI

3161—An Episode of a Battle Around a Standard

Drawing (to serve for engraver?) in crayon, chalk, wash and gouache on tinted paper. From the drawing in the Louvre by Rubens, made after Leonardo da Vinci's cartoon of the Battle of Anghieri.

Height, 17¾ inches; length, 25⅛ inches.

POLIDORO DA CARAVAGGIO (1492-1543)

ROMAN SCHOOL

3162—Biblical Scene

Sepia pen and wash drawing with gouache rehauts on light greenish paper.

Height, 15 inches; width, 9⅛ inches.

IL GUERCINO (1591-1666)

BOLOGNESE SCHOOL

3163—Cleopatra

Dark sepia pen drawing.

Height, 7½ inches; width, 5¼ inches.

3164—Venus and Cupid

Dark sepia pen drawing.

Height, 8 3-16 inches; width, 7½ inches.

AGOSTINO CARRACI (1557-1602)

BOLOGNESE SCHOOL

3165—Saint Distributing Alms in Portico of a Temple

Pen, sanguine and a few white chalk rehauts on bluish paper.

Height, 17¼ inches; width, 12 inches.

GIOVANNI BENEDETTO CASTIGLIONE (1616-1670)

GENOESE SCHOOL

3166—Adoration of the Magi

In front of the stable, Mary in blue robe holds the Infant Christ. Joseph stands in back of them and all around people kneel before them in adoration. Coming from the city just outside, soldiers and children and many people. All around, on the rocks and grass, the travelers are seated. Angels on the roof of the stable and in the tree. On the back is the inscription "Giovain Benedetto Castiglione ni a Tenes en 1616 most 1670 leleve de Gio Batister Paggi de Gio Andieade Ferrari, Plus

Tard Vandyck on visitant Gines, he favorita de son amitic et De ses Avis." Miniature watercolor on vellum. Signed lower left-hand corner.

Height, 16¾ inches; width, 12¼ inches.

FEDERIGO ZUCCARO (1543-1609)

3167—Christ before Pilatus

Pen drawing with light yellow washes.

Height, 12¾ inches; width, 7 inches.

SCHOOL OF LUCA CAMBIASO

GENOESE SCHOOL

3168—Circumcision of Christ

Pen drawing with light washes. Late Sixteenth Century.

Height, 16¾ inches; width 22½ inches.

SIMONE DA PESARO (?)

3169—Monk Preaching the Crucifixion

Pen and wash drawing.

Height, 11½ inches; width, 7¾ inches.

GIOVANNI DOMENICO TIEPOLO (1727-1804)

VENETIAN SCHOOL

3170—Dryad and Satyrs

Pen and wash drawing. Signed: "Dom Tiepolo ft."

Height, 7⅜ inches; width, 9⅝ inches.

EIGHTEENTH CENTURY ITALIAN SCHOOL

3171—Philosopher Asleep Amongst Ruins

Watercolor in a few tones.

Height, 13¼ inches; width, 8¼ inches.

LATE EIGHTEENTH CENTURY ITALIAN SCHOOL

3172—Warrior Visiting a Painter's Studio

Dark sepia pen and wash drawing. Classical costumes. On the easel, picture of the Three Graces.

Height, 14⅝ inches; width, 11¾ inches.

EARLY NINETEENTH CENTURY ITALIAN SCHOOL

3173—Nymph and Satyr

Wash drawing with gouache rehauts on lightly tinted paper.

Height, 19¼ inches; length, 25⅛ inches.

3174—Nymphs Surprised by a Thunderstorm

Companion to the preceding, No. 3173.

Height, 19¼ inches; length, 25⅛ inches.

GERELLI

MODERN ITALIAN SCHOOL

3175—Nymph and Cupid

Pen with brownish, blue and India ink washes. Signed: "Gerelli."

Height, 10¼ inches; width, 5⅝ inches.

BARTOLOMMEO PINELLI (1781-1835)

ROMAN SCHOOL

3176—The Swing—Neapolitan Peasants

Light watercolor drawing. *Height, 6⅝ inches; length, 9¼ inches.*

AFTER SEBASTIANO DEL PIOMBO

3177—Holy Family

Sepia wash drawing. *Height, 11¼ inches; width, 9 inches.*

GIOVANNI BATTISTA CIPRIANI, R. A. (1727-1785)

3178—Circe and Cupid

Pencil drawing, circular. *Diameter, 3½ inches.*

J. M. W. TURNER (1775-1851)

ENGLISH SCHOOL

3179—Canterbury Gate

(Christchurch Gate, Canterbury ?) Watercolor.

Height, 8⅞ inches; length, 10⅝ inches.

ENGLISH SCHOOL (?) ABOUT 1840

3180—House of Jacques Coeur, Bourges

Watercolor. *Height, 9¼ inches; length, 14½ inches.*

ENGLISH SCHOOL

3181—William Cowper, Author of the Task

India ink wash drawing. Engraver's copy from W. Blake's frontispiece engraving in Hawley's Life.

Height, 8 inches; width, 5¼ inches.

ATTRIBUTED TO BARTOLOZZI, R. A. (1725-1815)

ENGLISH SCHOOL

3182—STUDY FOR OR FROM BARTOLOZZI'S LOVE AND FORTUNE

Drawing in black crayon and sanguine.

Height, 8¼ inches; width, 6½ inches.

3183—HEAD OF A GIRL IN PROFILE

Drawing in black crayon and sanguine.

Height, 8¾ inches; width, 6½ inches.

ATTRIBUTED TO FRANCIS WHEATLEY, R. A.

ENGLISH SCHOOL

3184—THE EDUCATION OF CUPID

Largely sepia watercolor, touched up with blue, green and rose. Late Eighteenth Century. Circular.

Diameter, 8¼ inches.

THOMAS STOTHARD, R. A. (1755-1834)

ENGLISH SCHOOL

3185—"JOHN ANDERSON, MY JO-JOHN"

Watercolor.

Height, 4½ inches; length, 5¾ inches.

3186—WATERCOLOR

So the bargain was struck, with the little God laden,
She joyfully flew in her shrine in the grove,
"Farewell," said the sculptor, "you are not the first maiden
Who came but for Friendship and took away Love."

The watercolor original for the engraving by I. Mitan.

Height, 5¼ inches; length, 6¾ inches.

3187—WATERCOLOR

" One his eye ne'er raised
From the path before him;
T'other idly gaz'd
On each night cloud o'er him.
While I touch, etc., etc."

The watercolor original for the engraving by Ch. Heath.

Height, 5 inches; length, 6⅞ inches.

3188—The Infant

"At first the infant . . ." Illustration for Shakespeare's "As You Like It." Variation of the subject engraved in Stothard's "Seven Ages," published in 1799. Watercolor.

Height, 8⅜ inches; width, 7 inches.

3189—The Justice

"In fair round belly . . ." Illustration for Shakespeare's "As You Like It." Variation of the subject engraved in Stothard's "Seven Ages," published in 1799. Watercolor.

Height, 9¼ inches; width, 6⅝ inches.

3190—"The Babes in the Wood"

Watercolor. On back, "Purchased by R. Hoe, Jr., at sale in London, 1869."

Circular, diameter, 9¾ inches.

3191—"The Jolly Beggars"

Watercolor. Signed: "Th. Stothard, 1791."

Height, 6 inches; length, 9½ inches.

3192—Watercolor

Original of an unidentified illustration. Signed: "Th. Stothard, 1790."

Height, 7½ inches; length, 9½ inches.

3193—"A Triumphal Procession"

Watercolor. Signed: "Th. Stothard, 1791."

Height, 7½ inches; length, 10½ inches.

3194—Watercolor

Scene from Shakespeare (?). Signed: "Th. Stothard, 1792."

Height, 13 inches; length, 17 inches.

HENRY WILLIAM BUNBURY (1750-1811)

ENGLISH SCHOOL

3195—Watercolor

An unidentified scene from Shakespeare, probably the original of an illustration of Boydell's Shakespeare Gallery.

Height, 21⅞ inches; width, 16⅜ inches.

GEORGE CRUIKSHANK (1792-1878)

ENGLISH SCHOOL

3196—October—Battle of Agincourt (Petty France)

Pencil sketch with touches of watercolor. Original design for the Comic Almanac of 1838.

Height, 3¼ inches; length, 4¾ inches.

3197—November—Guys in Council (Guy Fawkes Conspiracy)

Original drawing for the Comic Almanac of 1838. Pendant to the preceding, No. 3196.

Height, 3¼ inches; length, 4⅞ inches.

GEORGE CRUIKSHANK (1792-1878) AND SIR DAVID WILKIE, R. A. (1785-1841)

ENGLISH SCHOOL

3198—Two Drawings in One Frame

Cruikshank: Pen and ink drawing.

Height, 3⅞ inches; length, 6⅛ inches.

Wilkie: "His Majesty George IV at a banquet in Parliament House." Pencil sketch touched with watercolor. Signed: "D. Wilkie, Edinb. 1822."

Height, 5⅛ inches; length, 7⅛ inches.

GEORGE CRUIKSHANK (1792-1878)

ENGLISH SCHOOL

3199—Diploma Drawing (?)

Pencil and pen drawing with washes of color.

Height, 7¾ inches; length, 10¼ inches.

DANIEL COX (1808-1885)

3200—Mountain Landscape

Crayon and watercolor on buff paper.

Height, 9⅛ inches; length, 11½ inches.

J. SKINNER PROUT (1806-1876)

ENGLISH SCHOOL

3201—Coast Scenes

Two sepia drawings in one frame.

Height, 5⅜ inches; length, 7½ inches.

3202—India Ink Drawing

Stormy landscape with mountains on the shores of a lake.

Height, 5¾ inches; length, 7½ inches.

MYLES BIRKET FOSTER (1825-1899)

ENGLISH SCHOOL

3203—SEPIA WASH DRAWING

A sunny summer landscape showing the bank of a stream shaded by trees with cattle, sheep, and a shepherd and his dog asleep. Signed to the left: "B. Foster."

Height, 5⅞ inches; length, 8⅞ inches.

SAMUEL SHELLEY (1750-1808)

ENGLISH SCHOOL

3204—JANE SHORE

Pencil and watercolor. Oval in a square frame.

Height, 5⅝ inches; length, 7¾ inches.

G. H. BOUGHTON, N. A., R. A.

3205—STUDY FOR ILLUSTRATION

Water and body color sketch on light bluish paper.

Height, 13⅝ inches; width, 9½ inches.

3206—STUDY FOR ILLUSTRATION

Of Hawthorne's "Scarlet Letter." Water and body color. Signed: "G. H. B."

Height, 13¼ inches; width, 7¼ inches.

3207—STUDY FOR PORTRAIT

Water and body color sketch.

Height, 18¼ inches; width, 13¾ inches.

3208—WATERCOLOR

Study of a figure for the painting "A Tanagra Dance." In the Hoe collection.

Height, 21½ inches; width, 12¾ inches.

CHARLES BENTLEY (1806-1854)

ENGLISH SCHOOL

3209—WATERCOLOR

Landscape, harvest scene with gathering storm.

Height, 7¾ inches; length, 11⅛ inches.

E. G. MULLER

ENGLISH SCHOOL

3210—WATERCOLOR

On the Bath River near Keunsham.

Height, 8¼ inches; length, 13½ inches.

SAMUEL SHELLEY (1750-1808)

ENGLISH SCHOOL

3211—JUDITH

Sepia pen and ink drawing.

Height, 5½ inches; width, 4 inches.

EARLY NINETEENTH CENTURY ENGLISH SCHOOL

3212—WATERCOLOR

Copy of The Alchemist by David Teniers.

Height, 15 inches; length, 22¼ inches.

MARCUS STONE

MODERN ENGLISH SCHOOL

3213—OIL SKETCH

Girl's head in profile. Oval. Signed.

Height, 8⅜ inches; width, 6⅞ inches.

JOHN HENRY MOLE (1814-1886)

ENGLISH SCHOOL

3214—WATERCOLOR

A rocky shore with blue sea, white cloudy sky, and a man and a boy fishing. Signed: "J. H. Mole."

Height, 12 inches; length, 19¾ inches.

MODERN SCHOOL

3215—WATERCOLOR

A Surrey Village.

Height, 9¾ inches; length, 13½ inches.

W. HAINES

ENGLISH SCHOOL

3216—COPY OF A PORTRAIT OF HENRY HOWARD, EARL OF SURREY

Watercolor, miniature style, to serve for engraving. While the inscription on the back states that it is from the original by Holbein, in the collection of the Duke of Dorset, it is the same pose and costume as in the engraving by Cochran (which shows more of the figure and is different in the upper part of background) from "the original by Titian in the collection of the Duke of Norfolk at Arundel Castle," in Lodge's Portraits, vol. i, No. 15. Inscribed on bottom: "Drawn by W. Haines, Apr., 1814."

Height, 8⅞ inches; width, 7⅛ inches.

ATTRIBUTED TO JEAN BAPTISTE DE CHAMPAIGNE (1631-1681)

FRENCH SCHOOL

3217—HEAD OF A YOUNG MAN

Crayon and sanguine drawing on tinted paper. Inscription: "Jean Baptiste de Champaigne, 1648."

Height, 10¼ inches; width, 7 inches.

SCHOOL OF EUSTACHE LESUEUR

FRENCH SCHOOL

3218—YOUNG MAN AND MONKS

Sanguine drawing. Seventeenth Century.

Width, 16½ inches; width, 12¾ inches.

STYLE OF BOUCHER

FRENCH SCHOOL

3219—PASTORAL SCENE

India ink and red wash drawing on tinted paper. Eighteenth Century.

Height, 10½ inches; length, 15 inches.

3220—ALLEGORY

(Has been attributed to Eisen.) Sepia pen and wash drawing with red washes. Eighteenth Century.

Height, 8½ inches; leugth, 11¼ inches.

NINETEENTH CENTURY FRENCH SCHOOL

3221—CRAYON AND PASTEL DRAWING

Copy after Boucher.

Height, 14⅞ inches; width, 9¾ inches.

FRANÇOIS BOUCHER (1703-1770)

3222—TWO ALLEGORICAL SUBJECTS

(In one frame.) Sanguine drawings.

Each, height, 14 inches; width, 9¼ inches.

ATTRIBUTED TO JEAN HONORÉ FRAGONARD

3223—NUDE WOMAN RECLINING

Sanguine drawing.

Height, 11¾ inches; leugth, 16⅝ inches.

NINETEENTH CENTURY FRENCH SCHOOL

3224—Venus and Cupid

Crayon drawing. Copy of an Eighteenth Century original.

Height, 6⅞ inches; length, 9⅜ inches.

LE BARBIER L'AÎNE (1738-1826)

FRENCH SCHOOL

3225—Allegory

Apollo shedding his gifts on city and country. Sepia pen and wash drawing.

Height, 14 inches; width, 10⅝ inches.

MARIE SUZANNE ROSLIN (1735-1772)

FRENCH SCHOOL

3226—Pastel

Portrait head of François Boucher.

Height, 11⅜ inches; width, 9 inches.

EIGHTEENTH CENTURY FRENCH SCHOOL

3227—Head of a Girl

Crayon, sanguine and white chalk drawing, on tinted paper.

Height, 11 inches; width, 9⅛ inches.

PIERRE PRUDHON (1758-1823)

FRENCH SCHOOL

3228—L'Amour Vainqueur

Pencil drawing. From the Baron Roger's collection. Signed.

Height, 9⅜ inches; width, 12⅜ inches.

NINETEENTH CENTURY FRENCH SCHOOL

3229—Portrait

Copy after an Eighteenth Century portrait by Largillière. Painted on vellum in body color, miniature style.

Height, 14 inches; width, 10½ inches.

AFTER PRUDHON

FRENCH SCHOOL

3230—Head of a Woman

Estompe drawing. Oval.

Height, 19 inches; width, 16 inches.

EARLY NINETEENTH CENTURY

FRENCH SCHOOL

3231—JUSTICE AND RELIGION OFFERING THE THRONE TO LOUIS XVIII

Sepia wash drawing.

Height, 8½ inches; width, 6¾ inches.

JEAN ALAUX (1786-1864)

FRENCH SCHOOL

3232—PENCIL DRAWING

Scene in the studio of a Roman artist at work on a painting of the Three Graces. Evidently a sketch for a large drawing. Pencil drawing with a few gouache touches on tinted paper.

Height, 14 inches; width, 17⅞ inches.

PAUL MARTIN

3233—A FARMHOUSE INTERIOR

Watercolor. Signed.

Height, 5 inches; length, 7¼ inches.

EARLY NINETEENTH CENTURY

3234—IRIS

Watercolor. Study for ceiling decoration. Circular.

Diameter, 4⅜ inches.

MIDDLE NINETEENTH CENTURY

FRENCH SCHOOL

3235—PENCIL SKETCH

Eighteenth Century subject. Pencil sketch touched with watercolor.

Height, 10⅜ inches; width, 7⅝ inches.

G. DAVID

FRENCH SCHOOL

3236—WATERCOLOR

Bibliophile at a bouquiniste on a Paris quai. Signed: "G. David."

Height, 13 inches; width, 10⅛ inches.

JEAN LOUIS HAMON (1821-1874)

FRENCH SCHOOL

3237—WOMEN AND CHILDREN

Watercolor. Signed: "Hamon."

Height, 16 1-7 inches; width, 11 1-7 inches.

ÉDOUARD DE BEAUMONT (?—1888)

FRENCH SCHOOL

3238—MONDE TROP LÉGER

Pencil drawing with watercolor touches on tinted paper. Signed: "Ed. de Beaumont."

Height, 5¾ inches; length, 8 inches.

CHARLES ÉMILE NATTIER (1800-1868)

FRENCH SCHOOL

3239—"VÉNUS DÉSARMANT L'AMOUR," AND "VÉNUS INTRUISANT L'AMOUR

Two crayon, sanguine, white chalk and gouache drawings on blue paper.

Diameter of each, 8¼ inches.

MAXIME LALANNE (1827-1886)

FRENCH SCHOOL

3240—THE PONT NEUF, PARIS

Pencil drawing. Envoy: "A Madame Cadart Lalanne."

Height, 5½ inches; length, 9 inches.

V. FEUCHOT

FRENCH SCHOOL

3241—PERSONAGE IN SIXTEENTH CENTURY COSTUME

Water and body color. Signed.

Height, 12¼ inches; width, 5¼ inches.

ÉMILE A. LESSORE

FRENCH SCHOOL

3242—CHILDREN PLAYING

Landscape background. Water and body color. Signed: "E. Lessore."

Height, 8¾ inches; length, 12⅝ inches.

FELICIEN ROPS (1833-1898)

FRENCH SCHOOL

3243—PASTEL

Women holding a puppet representing man, from whom a shower of gold pieces are falling. Signed: "Felicien Rops—1877."

Height, 22¾ inches; width, 15¾ inches.

EARLY NINETEENTH CENTURY

3244—WATERCOLOR

An author (Moliere?) reading before Louis XIV and his court. Racine reading before Louis XIV and the Demoiselles de St. Cyr (?).

H. VERNET

FRENCH SCHOOL

3245—WATERCOLOR

Telling a story in which Louis XIV and a lady (Mademoiselle de la Valiere?) are the chief protagonists. Signed: "H. Vernet."

Height, from 10¼ inches to 11 inches; width from 14¼ to 14⅞ inches.

AD. LALAUZE

FRENCH SCHOOL

3246—ORIGINALS FOR ILLUSTRATIONS

Body and watercolors. Signed.

Height, 5 inches; width, 4 inches.

GASTON GÉRARD

FRENCH SCHOOL

3247—PORTRAIT HEAD OF A YOUNG MAN

Watercolor. Signed and dated "1879."

L. C. VOIGHT

3248—THE JUMEL HOUSE, NEW YORK

Watercolor. Signed: "L. C. Voight."

Height, 10⅝ inches; length, 16 inches.

3249—WATERCOLOR

Wharf with boats at dock (New York?). Signed: "L. C. Voight."

Height, 10½ inches; length, 14¾ inches.

THE GRAPHIC ARTS

ENGRAVINGS AND ETCHINGS BY THE OLD MASTERS

ALDEGREVER, HEINRICH

3250—Eve Handing Adam the Apple
Bartsch, vol. viii, pp. 363-364. No. 3. From a set of six. "The History of Adam and Eve." Bartsch, 1-6. Apparently a reversed copy with the date of 1541 instead of 1540.

Adam—Eve
Bartsch, vol. viii, p. 365. Nos. 11 and 12.

Three pieces. One lot.

3251—The History of Susannah
Bartsch, vol. viii, p. 371. Nos. 30-33. A fine even set.

Four pieces. One lot.

3252—Stoning of the Elders
Bartsch, 33. From the set "History of Susannah." Fine impression from the Collection Brüsaber.

The Annunciation
Bartsch, 38.

Two pieces; one lot.

3253—The Same
Bartsch, vol. viii, p. 373. No. 38.

The Nativity
Bartsch, vol. viii, pp. 373-374. No. 39. Both very fine.

Three pieces. One lot.

3254—The Parable of Dives and Lazarus
Bartsch, vol. viii, pp. 376-378. Nos. 44-48. From the Fontaine and William Bell Scott collections.

Five pieces. One lot.

3255—Christ Crucified
Bartsch, vol. viii, p. 379. No. 49.

The Virgin Standing on a Crescent
Bartsch, vol. viii. pp. 379-380. No. 50.

THE VIRGIN SEATED. 1533
Bartsch, vol. viii, p. 380. No. 52.

Three pieces. One lot.

22.50 3256—TITUS MANLIUS HAVING HIS OWN SON EXECUTED
Bartsch, vol. viii, p. 388. No. 72. Albert Roullier.
THE CRUEL FATHER
Bartsch, vol. viii, p. 388. No. 73.

Two pieces. One lot.

4.50 3257—THE LABORS OF HERCULES H. B. Dick.
Bartsch, vol. viii, pp. 391-393. Nos. 83-95.

Thirteen pieces. One lot.

10.00 3258—THISBE Albert Roullier.
Bartsch, vol. viii, p. 395. No. 102.
THE SAVIOUR VICTORIOUS
Bartsch, vol. viii, p. 398. No. 116. From a set called "Divers Allegorical Figures." Bartsch, 102-116.
IDLENESS
Bartsch, vol. viii, p. 402. No. 130. From a set called "Virtues and Vices." Bartsch, 117-130.
A LANSQUENET
Bartsch, vol. viii, p. 451. No. 3. Wrongly attributed to Aldegrever.
WEDDING DANCERS
Bartsch, vol. viii, p. 410. No. 161. Mounted and stained.

Five pieces. One lot.

3.75 3259—ALBERT VON DER HELLE Miss Lorey.
Bartsch, vol. viii, p. 418. No. 186. From the Mary J. Morgan collection.

27.50 3260—PORTRAIT OF THE ENGRAVER "
By himself. Bartsch, vol. viii, p. 419. No. 188.
ANOTHER PORTRAIT OF THE ENGRAVER
Engraved by Hendrik Hondius.

Two pieces; one lot.

ALMELOVEEN, JAN F. Meder.

10.00 3261—THE PORTRAITS OF POPE CLEMENS X AND GOSBERT VOET
Bartsch, vol. i, pp. 303-304. No. 37. Rare.

ALTDORFER, ALBRECHT

37.50 3262—THE REPOSE IN EGYPT Miss Lorey.
Bartsch, vol. viii, p. 43. No. 5. From the von Tucher collection.

THE VIRGIN AND ST. ANN
Bartsch, vol. viii, p. 46. No. 14.

Two pieces; one lot.

3263—TWO SATYRS FIGHTING FOR THE POSSESSION OF A NYMPH
Bartsch, vol. viii, pp. 54-55. No. 38.

3264—GOBLET WITH A COVER
Bartsch, vol. viii, p. 70. No. 81.

DOUBLE GOBLET
Bartsch, vol. viii, p. 71. No. 85. Both from the von Nagler and Berlin Museum collections.

Two pieces; one lot.

AMMAN, JOST

3265—THE EMPEROR WITH HIS NOBILITY AND COUNSELLORS
Bartsch, vol. ix, p. 361. No. 13. Also eleven similar plates by Amman or his pupils.

Twelve pieces; one lot.

BARY, HENDRIK

3266—WOMAN EMPTYING A POT OUT OF A WINDOW
After F. Mieris. Andresen, vol. i, p. 75. No. 2. Second state, before the address. Fine impression.

BEGA (BEGYN), CORNELIS

3267—THE THREE MEN DRINKING
Dutuit, vol. iv, p. 24. No. 29. First state, the outline for a higher cap of the man seated on a barrel is plainly visible. Very fine and rare.

3268—THE SAME
First state. The outline of the high cap is not so plainly visible. Very rare.

THE SAME
Second state. The outline has disappeared and the shadows are dense.

Two pieces; one lot.

3269—THE CABARET
Dutuit, vol. iv, p. 27. No. 35. Second state, with "I. Covens et C. Mortier excudit" in the left lower corner.

BEHAM, BARTHEL

3270—THE RAPE OF HELENA
Bartsch, vol. viii, p. 89. No. 13. (See also No. 3275 of this catalogue, copy of the same print by his brother, Hans Sebald.)

VIGNETTE WITH FOUR CUPIDS AND A CHIMERA
Bartsch, vol. viii, pp. 108-109. No. 59.

Two pieces; one lot.

BEHAM, HANS SEBALD

3271—ADAM AND EVE

G. Pauli, p. 23. No. 7 (Bartsch, 6). Third state. Showing four sets of lines in the deepest shadows of the background surrounding Eve.

THE EXPULSION FROM PARADISE

Pauli, pp. 24-25. No. 8 (Bartsch, 7). Second state. Two sets of lines are shading the background between the right and the left leg of Eve. From the Jan Wussin collection.

Two pieces; one lot.

3272—ADAM AND EVE

Pauli, 7 (Bartsch, 6). In the fourth state. A set of horizontal lines is covering the entire background around Eve.

EXPULSION FROM PARADISE

Pauli, 8 (Bartsch, 7). Second state.

Two pieces; one lot.

3273—JOB AND HIS FRIENDS

Pauli, p. 32. No. 17 (Bartsch, 16). First state. Before the grass on top of the ruined arch.

THE PRODIGAL GUARDING THE PIGS

Pauli, pp. 51-52. No. 37 (Bartsch, 35). Fine early impression.

Two pieces; one lot.

3274—THE VIRGIN WITH THE PEAR

(The upper part is a reversed copy of Dürer's Bartsch 41.) Pauli, p. 33. No. 19 (Bartsch, 18). Laid down.

DIDO

(Partly a copy of Marc Antinio's Venus, Bartsch, 297.) Pauli, p. 95. No. 84 (Bartsch 80). Second state. The plate is reduced from 130x97 mm. to 119x90 mm.

Two pieces; one lot.

3275—ACHILLES AND HECTOR

Pauli, p. 86. No. 72 (Bartsch, 68).

RAPE OF HELENA

Pauli, pp. 86-87. No. 73 (Bartsch, 70). First state. The background around the head of Helena is formed by horizontal lines only. There are no dots above the tablet with the word "Helenæ."

Both very fine impressions; rare. (See also No. 3270 of this catalogue; the original after which H. S. Beham copied.)

Two pieces; one lot.

12.12 3276—Emperor Trajan and the Widow B. Bernet.

Pauli, pp. 96-97. No. 86 (Bartsch, 82). Third state. The boots of the warrior furthest to the left bear some crosshatching.

Dido

(Partly a copy of Marc Antonio's Venus, Bartsch 297). Pauli, p. 95. No. 84 (Bartsch, 80). Second state. The plate is reduced from 130x97 mm. to 119x90 mm.

Two pieces; one lot.

9.12 3277—The Labors of Hercules F. Treder

(Pauli, 98-109. Nos. 100 and 104 are missing.)

1. Hercules Fighting the Centaurs
   Pauli, pp. 105-106. No. 98 (Bartsch, 96). First state. Only two sets of lines cover the background and form the shadow of the left feet of the centaur in the foreground.

2. Hercules Killing the Nemean Lion
   Pauli, p. 107. No. 99 (Bartsch, 106). Second state. The shadow of the club is formed by three sets of lines and the club itself has crosshatchings.

4. Hercules Carrying the Columns of Gades
   Pauli, pp. 108-109. No. 101 (Bartsch, 103). Third state. The vertical lines below the monogram are of from 3-5 mm. in length, and on the tower in the background appears a flagpole.

5. Hercules Killing Cacus
   Pauli, pp. 109-110. No. 102 (Bartsch, 104). Fourth state. The left thigh of Hercules is completely covered with a set of curved lines.

6. Hercules Killing Antaeus
   Pauli, pp. 110-111. No. 103 (Bartsch, 105). First state. Before the grass on the rock, to the right next to Hercules, and before the horizon line, between the rock and the tree.

8. Hercules Fighting the Trojans
   Pauli, pp. 112-113. No. 105 (Bartsch, 101). Third state. The rock below the "s" of "Hercules" and the following "M" is covered with oblique lines, and not with dots only.

9. Hercules Killing Nessus
   Pauli, pp. 113-114. No. 106 (Bartsch, 97). Fourth state. The shadow thrown by the right foot of Hercules consists of three sets of lines, horizontal lines cover the portion of the sky between the right arm and the body of Hercules, and the entire trunk of the big tree next to him is covered with scale-like short lines.

10. Hercules Carrying Off Iole

Pauli, pp. 114-115. No. 107 (Bartsch, 99). Second state. The background around the man fighting with a fish has a third (oblique) set of lines, while the foreground in its lightest parts is still without dots.

11. Lichas Delivers to Hercules the Nessus Shirt

Pauli, pp. 115-116. No. 108 (Bartsch, 98). First state. Before the crosshatchings on the right sleeve.

12. Death of Hercules

Pauli, p. 116. No. 109 (Bartsch, 107). First state. The stone above the monogram tablet and the club of Philoctetes show no crosshatching.

Ten pieces; one lot.

3278—Leda

Pauli, pp. 119-120. No. 114 (Bartsch, 112). Second state. Before the third set of lines on the rock above the head of Leda. From the Mariette and Galichon collections.

3279—Fortuna

Pauli, pp. 149-151. No. 143 (Bartsch, 140). Second state. Before the fourth set of lines on the part of the skirt, which covers part of the globe.

3280—The Impossible

Pauli, pp. 153-155. No. 146 (Bartsch, 145). Fifth state. An additional set of diagonal lines is laid over the set already there.

Death and the Three Nude Women

Pauli, pp. 160-161. No. 152 (Bartsch, 151). Third state. A third set of short lines added on the right shoulder of the woman seen from the back.

Two pieces; one lot.

3281—The Guard of the Powder Barrels

Pauli, pp. 200-201. No. 200 (Bartsch, 197). First state. The smoke over the burning town is evenly dark. Before the vertical lines on the left leg of the guard. From the collection of the "Hamburger Kunsthalle."

3282—A Lansquenet

Etching on iron. Pauli, p. 206. No. 206 (Bartsch, 203). Very rare.

3283—Head of a Man

Pauli, pp. 220-221. No. 220 (Bartsch, 219). Third state. Showing a third set of lines on the cheek and under the chin.

3284—Two Genii Holding a Mask

Pauli, pp. 229-30. No. 232 (Bartsch, 228). Second state. The right hand of the genie to the left is covered with horizontal lines.

3285—The Same

Pauli, 232 (Bartsch, 228). Second state. Slight defects in three corners.

The Ornament with the Mask

Pauli, pp. 232-33. No. 235 (Bartsch, 231). First state. Before the ground was entirely covered with dots.

Two pieces; one lot.

3286—The Genie with the Alphabet

Pauli, pp. 230-231. No. 233 (Bartsch, 229). Third state. Under the left wing a new set of strong, diagonal lines is added, so that there are now four sets.

The Little Fool

Pauli, pp. 231-232. No. 234 (Bartsch, 230). Second state. The background is shaded with a third set of lines.

Two pieces; one lot.

3287—Ornament with Two Genii Riding on Chimeras

Pauli, pp. 236-237. No. 241 (Bartsch, 236). Fourth state. A set of vertical lines is added to the background, visible between the body of the genie to the left and the back of the chimera.

Triumphal Procession of Children

Pauli, p. 238. No. 242 (Bartsch, 237).

Two pieces; one lot.

3288—Ornament with an Eagle and Two Genii

Pauli, pp. 226-227. No. 228 (Bartsch, 224). First state. The background is shaded with two sets of lines only, and before the cross-hatchings on the left leg of the genie to the left.

Ornament with a Female Demon

Pauli, pp. 228-229. No. 230 (Bartsch, 226). First state. Only two sets of lines are shading the background.

Ornament with the Armor between Two Genii

Pauli, p. 229. No. 231 (Bartsch, 227). First state. Only two sets of lines are shading the background.

Three pieces; one lot.

3289—The Planets

Pauli, p. 449. Nos. 1364-1370 (Bartsch, vol. viii, pp. 229-30. No. 5). Wrongfully attributed to H. S. Beham.

No. 1. Saturn, Pauli, 1364.

No. 4. Sol, Pauli, 1367.

No. 7. Luna, Pauli, 1370.

No. 4 is stained and slightly defective.

Three pieces; one lot.

BERGHEM, NICOLAS

3290—The Watering Place with a Cow Drinking

Dutuit, vol. iv, pp. 30-31. No. 1. Third state. The inscription: "N. Berghem, f. 1680," has been changed, but before L. Schenck's address was added. From the collection de Brach and Peoli.

3291—The Same

Dutuit, 1. Third state. From the Peoli collection.

3292—Crossing the Brook

Dutuit, vol. iv, p. 27. No. 12 bis. Second state. With the name of the engraver. From the Peoli collection.

Also Four Etchings after His Compositions

By C. de Visscher and Dancker Danckerts.

Five pieces; one lot.

BINK, JACOB

3293—Eve

Bartsch, vol. viii, pp. 260-261. No. 2. A copy with some changes of H. S. Beham's plate Bartsch 4.

Hercules and Nessus

Bartsch, vol. viii, p. 276. No. 49.

Two pieces; one lot.

3294—Dagger Sheath

Bartsch, vol. viii, p. 292. No. 88.

BLOEMAERT, ABRAHAM

3295—A Set of 30 Painter-etchings of Beggars and Other Figures

Plates 2, 9, 10 and 14 missing. Bound in full red Russia, gilt top.

BLOEMAERT, CORNELIS

3296—Madonna with Crown and Sceptre on a Crescent

After Abraham Bloemaert. From the Fountaine Walker collection.

The Holy Family: Joseph Holding a Pair of Spectacles
After Annibale Carracci. Andresen, vol. i, p. 136. No. 3. First state. Before Rubeis' address. From the Julian Marshall collection.

Sta. Martina
After Berettino, engraved by Giov. Batt. Bonacina. Andresen, vol. 1, p. 153. No. 1.

3297—Antiochus, Scipio, Minerva and Diana *Three pieces; one lot.*
After P. Berettino.

Liberalitas
After A. Bloemaert.

Daphne
Proof before all letters.

Six pieces; one lot.

BOL, FERDINAND

3298—The Woman with a Pear
Dutuit, vol. iv, p. 63. No. 16. Fine impression with 10 mm. margin. Framed.

BOLSWERT, BOËTIUS À.

3299—The Feast under a Tree
After David Vinckenbooms.

BONASONE, GIULIO

3300—Portrait of Michael Angelo Buonarotti
Bartsch, vol. xv, pp. 170-171. No. 345. Good old impression, before the plate was worn.

Portrait of Raphaël
(It is believed to be Bonasone's own portrait.) Bartsch, vol. xv, pp. 171-172. No. 347.

Two pieces; one lot.

BOTH, JAN

3301—The Four Upright Landscapes
Dutuit, 1-4.

1. La Femme montée sur le mulet
Dutuit, vol. iv, pp. 73-74. No. 1. Fourth state. Before Matham's address was removed.

2. Le Chariot attelé de boeufs
Dutuit, vol. iv, pp. 74-75. No. 2. Fourth state. Same as above.

3. Le Grand arbre
Dutuit, vol. iv, p. 75. No. 3. Third state. Same as above (4th).

4. Les deux Mulets
Dutuit, vol. iv, pp. 75-76. No. 4. Third state. Same as above.

Four pieces; one lot.

3302—Another Impression of Dutuit, 3
Third state. Matham's address has been taken out.

Le Trajet
Dutuit, p. 77. No. 7. Fourth state. With Both's name in the lower margin.

Landscape with a Man Leading a Pack Mule
Not described by Bartsch, Weigel or Dutuit. Pure etching, with a memorandum in the handwriting of H. F. Sewall.

Three pieces; one lot.

CALLOT, JACQUES

3303—The Crown of Thorns
Meaume, pp. 40-41. No. 15. First state. The plate is unfinished.

The Holy Family at Table
Meaume, vol. i, p. 62. No. 65. Second state. With Silvestre's address.

Eleven Plates of the Beggars
Meaume, vol. ii, pp. 328-334. No. 685-709. Nos. 686, 688, 695, 696, 700-704, 706, 707. First states. Before the numbers.

Landing of Troops
Enclosed in a cartouche.

Fourteen pieces; one lot.

CANTARINI, SIMONE

3304—Repose in Egypt
Bartsch, vol. xix, pp. 122-124. No. 2. Second state. With "G. Renus. in. et fec." Also counterproof.

The Same
Bartsch, vol. xix, p. 124. No. 3. First state. Before Reni's name. All from the Peoli collection.

Three pieces; one lot.

3305—Another Impression of Bartsch, 3
First state.

A Counterproof
Of the second state.

Repose in Egypt
Bartsch, vol. xix, p. 125. No. 4.

The Same
Bartsch, vol. xix, pp. 125-126. No. 5. All from the Peoli collection.

Four pieces; one lot.

3306—Another Impression of Bartsch, 5

Repose in Egypt
Bartsch, vol. xix, p. 126. No. 6.

The Same
Bartsch, vol. xix, p. 126, copy.

The Holy Family
Bartsch, vol. xix, pp. 127-128. No. 9.

The Same
Bartsch, vol. xix. No. 9, counterproof.

The Same
Bartsch, vol. xix, pp. 128-129. No. 10. First state. Before any inscriptions.

The Same
Bartsch, vol. xix, pp. 128-129. No. 10. Second state.
All from the Peoli collection.

Seven pieces; one lot.

3307—St. Sebastian
Bartsch, vol. xix, p. 136. No. 24.

The Same
Bartsch, vol. xix, p. 136. Copy.

St. Benedict Driving Out the Demon
Bartsch, xix, p. 138. No. 27. Before Rossi's address.

The Same
With Rossi's address. From the Peoli collection.

Venus and Adonis
Bartsch, vol. xix, p. 143. No. 33.

The Same
Bartsch, vol. xix, p. 143. No. 33. Counterproof.

Fortuna
Bartsch, vol. xix, pp. 143-144. No. 34. First state. Before any inscriptions. From the Robert-Dumesnil collection.

The Same
Bartsch, vol. xix, pp. 143-144. No. 34. Counterproof.

THE SAME

Bartsch, vol. xix, pp. 143-144. No. 34. Second state.
All from the Peoli collection.

Nine pieces; one lot.

CARPIONE, GIULIO

3308—ST. JOHN ADORING THE CHILD

Bartsch, vol. xix, p. 182. No. 7.

ST. JEROME IN PENITENCE

Bartsch, vol. xx, p. 185. No. 12. Both second states, with Cadorin's address. Both from the Peoli collection.

Two pieces; one lot.

CARRACCI, AGOSTINO

3309—ST. JEROME IN PENITENCE

Bartsch, vol. xviii, pp. 75-76. No. 75. First state. The plate is unfinished, as it was at the engraver's death. His finest work and excessively rare in this state. From the A. F. Didot and Peoli collections.

THE MYSTICAL MARRIAGE OF ST. CATHERINE

After P. Veronese. Bartsch, vol. xviii, pp. 89-90. No. 97.

DEAD CHRIST

After P. Veronese. Bartsch, vol. xviii, pp. 93-94. No. 102. Third state. The address of Giac. Franco has been removed.

VENUS ON THE DOLPHIN

Bartsch, vol. xviii, p. 108. No. 129. Second state. The plate is retouched throughout. All from the Peoli collection.

Four pieces; one lot.

3310—ANOTHER IMPRESSION OF

Bartsch, 129. First state. Before the retouch.

MADONNA AND CHILD

By Lodovico Carracci. Bartsch, xviii, p. 24. No. 1. The very deceiving copy.

Two pieces; one lot.

CARRACCI, ANNIBALE

3311—SUSANNAH AND THE ELDERS

Bartsch, vol. xviii, pp. 180-181. No. 1. First state. Proof before all letters. Extremely rare. From the collections of De Lasalle and Peoli.

3312—ANOTHER IMPRESSION OF

Bartsch, 1. First state.

THE SAME
Second state. Both from the Peoli collection.

Two pieces; one lot.

3313—THE CROWN OF THORNS
Bartsch, vol. xviii, p. 182. No. 3. Second state. With the engraver's name and date.

THE SAME
Third state. With the address of Van Aelst, and a fourth state, the address removed again. All from the Peoli collection.

Three pieces; one lot.

3314—ANOTHER IMPRESSION OF
Bartsch, 3. Second state. From the Peoli collection.

3315—CHRIST OF CAPRAROLA
Bartsch, vol. xviii, pp. 182-183. No. 4. Second state. Before the address of Van Aelst. From the A. F. Didot and Peoli collections. Also an Amand Durand reproduction.

THE VIRGIN WITH THE BOWL
Bartsch, vol. xviii, pp. 186-187. No. 9. Second state. Before the address of Van Aelst. From the P. Mariette collection.

Three pieces; one lot.

3316—ST. JEROME
Bartsch, xviii, pp. 190-191. No. 14. Second state. With the letters P. S. F.

THE REPENTANT MAGDALEN
Bartsch, xviii, pp. 191-192. No. 16. First state. Before the letters P. S. F. Both from the Peoli collection.

Two pieces; one lot.

3317—ANOTHER IMPRESSION OF BARTSCH, 16
First state. Very fine. From the F. Dubois and Peoli collections.

JUPITER AND ANTIOPE
Bartsch, vol. xviii, pp. 192-193. No. 17. From the P. Mariette and Peoli collections.

Two pieces; one lot.

3318—ANOTHER IMPRESSION OF BARTSCH, 17
From the Peoli collection.

CUSTOS, DOMENICUS

3319—MULIER ADULTERA
MULIER HAEMORRHOUSA

Two pieces; one lot.

DE BRUYN, NICOLAS

3320—Lucretia

The Bath

By Crispin de Passe, after M. de Vos.

Two pieces; one lot.

DE BYE, MARC

3321—Five Cattle Pieces

Bartsch, vol. i. Nos. 11, 18, 28, etc.

Three Leopards

Bartsch, vol. i. Nos. 42, 45, 47.

Five Lions

Bartsch, vol. i. Nos. 51, 53, 54, 56, and a duplicate of 54.

Three Bears

Bartsch, vol. i. Nos. 67, 72, 73.

A Young Bull

Bartsch, vol. i. No. 97 and a duplicate. All from the Peoli collection.

Eighteen pieces; one lot.

DE CHAMPAGNE, PHILIPPE

3322—Head of Christ

Original etching. From the Galichon collection.

The Four Elements

Original etchings by Karle Audran. Numbered 1-4. Nagler Monogr, vol. iv, p. 218. No. 760.

Tableaux des embrasures, etc., sur le baptistère de Louis XIII

Nos. 6 and 8. Etched by Alexandre Betou. Nagler Monogr, vol. i, p. 62. No. 138. II.

Seven pieces; one lot.

DE GHEYN, JACOB

3323—Abraham Gorlaeus

Celebrated antiquary of Antwerp. Passavant, vol. iii, p. 117. No. 3. Fine impression; rare.

3324—Another Impression of Passavant, 3

Cut down and inlaid.

An Old Couple Praying

Passavant, vol. iii, p. 120. No. 57.

Two pieces; one lot.

3325—A Collection of 33 Engravings
After K. van Mander. Among them

The Passion
Passavant, vol. iii, p. 123. No. 162-175.

The Tribal Chiefs of Israel
Passavant, vol. iii, p. 123. No. 148-160.

Several Portraits and Other Prints
Some of the plates are engraved by F. Dolendo. Neatly mounted in a scrap album, bound in full brown calf, with gold tooling and gilt edges.

DE GOUDT, HENRI (Comte Palatin)

3326—Young Tobias with the Fish
Dutuit, vol. iv, p. 521. No. 2. Fine impression.

DE HOOGHE, ROMAIN

3327—Birthday of the Great Mogul
Peace Conference at Breda

Two pieces; one lot.

DE JODE, PIETER

3328—Isabella Clara Eugenia
Infanta of Spain and Queen of the Belgians. Drugulin. No. 10289. Inlaid and backed.

Bengt Count Oxenstierna
Envoy plenipotentiary to the peace conference at Nymwegen.

Two pieces; one lot.

DELAUNE, ETIENNE

(De Laune, De Laulne, Master Stephanus)

3329—Trajan between Rome and Victory
After one of the bas-reliefs of Constantine's Arch. Reversed copy of Marc Antonio's engraving. Bartsch, 361. Robert-Dumesnil, vol. ix, p. 91. No. 300. First state. Not mentioned by Dumesnil. Only the "S" of "Stephanus Fecit" has been engraved on the stone towards the left lower corner. From the Peoli collection.

3330—Another Impression of Robert-Dumesnil, 300
Second state. "Steph—anus Fecit" on the stone towards the left lower corner.

ALEXANDER DEPOSITING THE BOOKS OF HOMER IN A CHEST OF DARIUS
Reversed copy after Marc Antonio's engraving. Bartsch, 207. Both from the Peoli collection.

TRAJAN FIGHTING THE DACES
After one of the bas-reliefs of Constantine's Arch. Reversed copy of Marc Antonio's engraving. Bartsch, 206. From the Naudet, Le Blanc-Waldeck and Peoli collections.

Three pieces; one lot.

DENTE, MARCO DA RAVENNA

3331—VENUS WOUNDED BY A THORN
Bartsch, vol. xiv, pp. 241-242. No. 321. Second state. With Fr. Villamena's retouch and Salamanca's address.

VENUS AND CUPID CARRIED BY DOLPHINS
Bartsch, vol. xiv, pp. 244-245. No. 324. Third state. With Fr. Villamena's retouch and Marco Paluzzi's address.

Two pieces; one lot.

3332—PSYCHE BEFORE JUNO AND CERES
Bartsch, vol. xiv, pp. 247-248. No. 327. Second state. With Ant. Salamanca's address.

STRENGTH
Bartsch, vol. xiv, p. 298. No. 395. Fine early impression. From the Brentano-Birckenstock collection.

Two pieces; one lot.

DU JARDIN, KARLE

3333—THREE SHEEP AND A GOAT
Dutuit, vol. iv, p. 112. No. 14. Second State. Before the number, but without any burr.

THE TREE WITH THE ROOTS EXPOSED
Dutuit, vol. iv, p. 113. No. 17. First state. Before the number "17."

THE SHEPHERD BEHIND A TREE
Dutuit, vol. iv, p. 115. No. 23. Second state. With the number "23."

Three pieces; one lot.

3334—THE BATTLEFIELD
Dutuit, vol. iv, pp. 116-117. No. 28. First state. Before the number "28."
Also two copies after Dutuit, 15 and 16.

Three pieces; one lot.

DÜRER, ALBRECHT

"Albrecht Dürer fills a large space in the history of Art. So far as Germany is concerned he is *facile princeps*, unrivalled even in his own

age by so great an artist as the younger Hans Holbein, and towering above all his successors, no one of whom can raise a head high enough to look him in the face."

LIONEL CUST, *The Engravings of Albrecht Dürer.*

3335—ADAM AND EVE

Bartsch, vol. vii, pp. 30-31. No. 1. Second state. With the rift in the trunk of the tree seen beneath Adam's left armpit. Brilliant and richly printed impression upon paper with the watermark of the Bull's head. In the finest condition, the fold in the paper, which occurs in substantially all the proofs of this plate, is almost invisible. From the E. F. Oppermann collection. (Fagan, No. 164.) Framed.

3336—CHRIST BEFORE CAIPHAS

Bartsch, vol. vii, p. 34. No. 6. From the Little Passion—on copper. Brilliant impression, in excellent condition. A very small tear in the upper right corner has been skillfully mended. From the Peoli collection.

3337—THE SAME

Impression not less fine than the foregoing. Slight tear near upper right corner.

3338—THE FLAGELLATION

Bartsch, vol. vii, p. 35. No. 8. From the Little Passion—on copper. Good impression; has been folded. From the Peoli collection.

3339—CHRIST CROWNED WITH THORNS

Bartsch, vol. vii, pp. 35-36. No. 9. From the Little Passion—on copper. Brilliant impression, in unusually fine condition.

3340—CHRIST BEARING THE CROSS

Bartsch, vol. vii, p. 37. No. 12. From the Little Passion—on copper. Very fine impression and condition. From the Peoli collection.

3341—THE SAME

Also a fine impression. Has been almost imperceptibly trimmed at the top.

3342—PETER AND JOHN CURING THE CRIPPLE AT THE BEAUTIFUL GATE OF THE TEMPLE

Bartsch, vol. vii, pp. 40-41. No. 18. Good impression, in excellent condition. The two upper corners have a tiny piece snipped from them. From the Peoli collection.

Walter Wallace

3343—Christ in the Garden of Olives (The etching)
Bartsch, vol. vii, p. 42. No. 9. Very fine impression, with tone, before the rust marks. Slight tear, skillfully mended, in the middle at the top. Upon paper with the watermark of the "Two Towers." From the A. Firmin-Didot and Peoli collections.

F Meder.

3344—The Sudarium Displayed by an Angel (The etching)
Bartsch, vol. vii, p. 48. No. 26. Fine and clearly printed impression, before the rust spots, and in fine condition. From a collection (M. C. in a circle) unknown to Fagan.

Arthur Sachs

3345—The Virgin Seated, Caressing the Infant Jesus
Bartsch, vol. vii, p. 55. No. 35. Very beautiful impression, and in perfect condition. From the Peoli collection and another collection not described by Fagan.

Albert Rouillier

3346—The Virgin Crowned by One Angel
Bartsch, vol. vii, p. 56. No. 37. Brilliant and beautiful impression of this lovely plate, in the finest condition. From the Mary Jane Morgan collection. Framed.

Mrs Weinshelfer

3347—The Virgin with the Infant Jesus in Swaddling Clothes
Bartsch, vol. viii, p. 57. No. 38. Very beautiful impression, in the finest condition. From the collections of Pierre Mariette (P. Mariette, 1670), F. Debois and Mary Jane Morgan. Framed.

Lt. Frederic Lamme

3348—The Virgin Seated at the Foot of a Wall
Bartsch, vol. vii, pp. 58-59. No. 40. Beautiful and clearly printed impression, in good condition. There is a slight reparation in the lower left corner, and the paper is thin just back of the Christ Child's head. From the Pierre Mariette (P. Mariette, 1661) and the Peoli collections.

F Meder

3349—The Virgin and Child with the Pear
Bartsch, vol. vii, pp. 59-60. No. 41. Beautiful impression of exceptional quality and condition. Has been trimmed too closely so that the border line cannot be traced at the edges of the print. From the Mary Jane Morgan collection. Framed.

H. Jones.

3350—The Virgin and Child with the Monkey
Bartsch, vol. vii, pp. 60-61. No. 42. Impression of the finest quality, on paper with the watermark of the Bull's head. The back of the paper at

the top has been stained (with printer's ink?), but the conservation of the print itself is excellent. From the A. Firmin-Didot and Peoli collections.

3351—The Same

Also on paper with the watermark of the Bull's head. Of exceptionally fine quality and condition, with margins. Framed.

3352—The Holy Family with the Dragon Fly

Bartsch, vol. vii, pp. 62-63. No. 44. Fine and clearly printed impression. The paper is rather thin in the upper right and left corners, otherwise in fine condition. From the Pierre Mariette (P. Mariette, 1693), A. Firmin-Didot and Peoli collections.

3353—Saint Christopher, His Head Turned to the Left

Bartsch, vol. vii, pp. 68-69. No. 51. Good impression, in good condition. A small tear near the lower left corner.

3354—Saint Christopher, His Head Turned to the Right

Bartsch, vol. vii, p. 69. No. 52. Fine and clearly printed impression. The paper is a little thin back of St. Christopher's left hand, otherwise the print is in good condition. There is a small rubbed place in the clear space to the right of the Christ Child's hand. From a collection (M. C. in a circle) unknown to Fagan.

3355—Saint George Standing

Bartsch, vol. vii, pp. 69-70. No. 53. Good impression, in good condition. From the same collection as the foregoing.

3356—Saint Hubert (or Saint Eustache)

Bartsch, vol. vii, pp. 73-74. No. 57. Unusually fine impression of this masterpiece on paper with the watermark of the "Little Jug." From the Burleigh James and Peoli collections.

3357—The Same

Impression from the plate wiped clean, with substantially no tone. In excellent condition.

3358—Saint Anthony

Bartsch, vol. vii, pp. 74-75. No. 58. Fine and clearly printed impression of this beautiful little plate, which is a favorite with all collectors of Dürer's engravings. There is a rubbed place on the blank paper to the right of the Saint's left knee. Very slightly trimmed along the left edge of the print.

300 ☆ 3359—Saint Jerome in His Cell — Mrs Worrishoffer.

Bartsch, vol. vii, pp. 76-77. No. 60. Superb impression, very richly printed and on warm-toned paper. Very rich in effect, and in unusually fine condition. Framed.

260 ☆ 3360—The Same — Miss Seymour.

Beautiful impression. Much less ink has been left on the plate and the paper is not so warm in tone. There are a few folds in printing, and where the paper has been folded, as usual, in the middle of the sheet, there are a number of thin places, but the effect is fine. From the Peoli collection.

125 ☆ 3361—Saint Chrysostom — Miss Loring.

Bartsch, vol. vii, p. 79. No. 63. Clearly printed impression. There is a small tear in the upper left corner, which has been neatly repaired. From a collection (M. C. in a circle) unknown to Fagan.

25 ☆ 3362—The Witch — R. Seckel.

Bartsch, vol. vii, p. 82. No. 67. Clearly printed impression in fine condition. From the Fountaine Walker and "M. C." collections.

50 ☆ 3363—Apollo and Diana — Miss Loring.

Bartsch, vol. vii, pp. 82-83. No. 68. Richly printed impression. A tint of ink having been left in the shadows on the stag and on the ground. The upper portion of the print appears to have been stained.

2 ☆ 3364—The Satyr and His Family — " "

Bartsch, vol. vii, pp. 83-84. No. 69. From the Fountaine Walker collection.

110 ☆ 3365—The Carrying off of Amymone — N. F. Wallace.

Bartsch, vol. vii, pp. 84-85. No. 71. Beautiful and clearly printed impression. The fold is somewhat strong and has almost broken the paper. Framed.

110 ☆ 3366—The Same — A. Jones.

Also a very fine impression, and in substantially perfect condition. From the "M. C." collection. Framed.

60 ☆ 3367—The Carrying Away of a Young Woman on a Unicorn — Miss Loring.

Bartsch, vol. vii, pp. 85-86. No. 72. Fine and clearly printed impression. There is a printer's fold running across the upper part of

the man's right arm, and a tear extending half-way across the print from the right, crossing the unicorn's chest. Duplicate from the Berlin Museum.

E. Field

110 — 3368—The Effects of Jealousy

Bartsch, vol. vii, pp. 86-87. No. 73. Strongly printed impression. From the A. Firmin-Didot and Mary J. Morgan collections. Foxed, but otherwise in unusually fine condition. Framed.

400 — 3369—Melancholia — Mrs. Jos. Pulitzer.

Bartsch, vol. vii, pp. 87-89. No. 74. Brilliant and richly printed impression. From the De Behague and Peoli collections, and another collection unknown to Fagan. Has been repaired in the sky just beneath the comet.

Mrs. Roeriskolfer

180 — 3370—The Same

Another impression, less richly printed and lighter in effect. Foxed, as usual has been folded, otherwise in fine condition. Framed.

170 — 3371—Four Naked Women — Miss Loeny.

Bartsch, vol. vii, pp. 89-91. No. 75. Superb impression, on paper with the watermark of the Bull's head. Of the finest quality and in fine condition, slight tears at bottom and to the left. From the "M. C." collection.

Gr. Wm Curtin

140 — 3372—The Dream

Bartsch, vol. vii, p. 91. No. 76. Superb impression on paper with the watermark of the Bull's head. In fine condition, slightly trimmed at top. From the Mary J. Morgan collection. Framed.

150 — 3373—The Great Fortune — W Bernet.

Bartsch, vol. vii, pp. 91-92. No. 77. Unusually fine impression on paper with the watermark of the High Crown. From the Beham collection (1602). Has been folded and there are some stains to the left of the legs of Fortune. Framed.

220 — 3374—The Same — Miss Loeny.

Brilliant and clearly printed impression, also on paper with the watermark of the High Crown. From the Seymour Haden collection. With large margins, with the usual crease; in perfect condition.

180 — 3375—The Same — Arthur G. Sachs.

Impression somewhat less richly inked than the foregoing. On paper with the watermark of the High Crown. A small stained spot imme-

diately below the floating drapery to the left, and tear to the left about one-third way up the print. From the collection of the Duke of Buccleugh.

Albert Rouillier

25 00 3376—The Little Fortune

Bartsch, vol. vii, pp. 92-93. No. 78. Fine impression, in good condition. From the collection of the Duke of Buccleugh.

140 00 3377—The Bagpiper

Miss Lorenz.

Bartsch, vol. vii, pp. 101-102. No. 91. Very fine impression of this rare little plate and in perfect condition. From the Fountaine Walker collection.

45 00 3378—The Ravisher

F. Meder.

Bartsch, vol. vii, pp. 102-103. No. 92. Good impression. A little thin in one or two places, and has been torn and mended at the bottom. From the A. Firmin-Didot and Peoli collections.

Miss Seymour.

140 00 3379—The Knight and the Lady

Bartsch, vol. vii, p. 104. No. 94. Clearly printed impression in fine condition. From the A. Firmin-Didot and Mary J. Morgan collections. Framed.

Eugene Benjamin.

200 00 3380—The Little Horse

Bartsch, vol. vii, pp. 105-106. No. 96. Superb impression on paper with the watermark of the Bull's head. In perfect condition. From the "M. C." collection.

Walter T. Wallace.

180 00 3381—The Great Horse

Bartsch, vol. vii, p. 106. No. 97. Fine and clearly printed impression. A little thin in one or two places along the left edge of the print. From the A. Firmin-Didot and Peoli collections.

C. Field.

530 00 3382—The Knight, Death and the Devil

Bartsch, vol. vii, pp. 106-108. No. 98. Brilliant and beautiful impression, on warm-toned paper, unusually fine in effect. The paper is a trifle thin in some places, but the general condition of the print is excellent. From the Peoli collection.

Albert Rouillier

7 00 3383—Portrait of Dürer

Engraved by Lucas Kilian in 1608. From the painting by Dürer. Fine impression of this interesting portrait.

3384—The Same

Good impression. Slight reparations along the bottom of the print.

3385—Two Portraits of Dürer

(Called "Dürer's Temple of Honor.") Engraved by Lucas Kilian. This interesting engraving shows Dürer as he appeared in 1509 (aged 38) and in 1517 (aged 46), as depicted by himself.

3386—The Same

3387—The Same

3388—Portraits of Dürer

Fifteen portraits of Dürer by various engravers, together with two duplicates.

Seventeen pieces; one lot.

3389—Costumes of the Sixteenth Century

Reproduced in chrome-xylography, after the drawing by Dürer. Five plates, with text, in folder. Also Amand Durand reproduction of "Adam and Eve" in the first state.

Six pieces; one lot.

ENGRAVINGS ON VELLUM

3390—A Collection of Eleven Engravings and Three Paintings

By Abraham Bosse, Cornelis Galle and others, on vellum. Mounted on drawing paper and bound in full red Russia with gold hand tooling, and the French Imperial coat-of-arms.

FALCK, JEREMIAS

3391—Cupid Crowning a Woman Holding a Palette and Brushes

After Guido Reni. Trial proof, before any inscriptions.

FRANCO, GIOVANNI BATTISTA

("Il Semolei")

3392—Scipio Showing Clemency to Prisoners

Bartsch, vol. xvi, pp. 136-137. No. 54. Second state. With the engraver's name.

FYT, JAN

3393—The Dogs

A set of eight plates, including the title. Dutuit, vol. iv, pp. 402-404. Nos. 9-16. Third state. Before the words: "In Segno . . ." and the date "1642" were replaced by: "A Paris chez von Merlen . . . 1667." From the Peoli collection.

Eight pieces; one lot.

GALLE, CORNELIS AND PHILIP

3394—Madonna and Child and the Holy Ghost

After Van Dyck.

Landscape

After Henry Cliven.

The Olympic Games

After M. Heemskerck.

Allegorical Figure

After Ant. Tempesta. Laid down. From the Kollmann collection.

Emperor Ferdinand III Enthroned

After N. V. Horst.

Five pieces; one lot.

GAULTIER (GALTER), LEONARD

3395—The Last Judgment

After Michel Angelo. Copy after Martin Rota's engraving. Andresen, vol. ii, p. 555. No. 2. First state. Before Mariette's address.

Vignette of Printer Nicolas Buon

Nagler Manogr, vol. iv, p. 729. No. 2320.

Ariadne and Bacchus

Portrait of Petrus Aerodius Quaestor Andegavus

Andresen, vol. ii, p. 555. No. 14.

Four pieces; one lot.

GELLÉE, CLAUDE (LORRAIN)

3396—The Apparition

Robert-Dumesnil, vol. xi, pp. 164-165. No. 2. First state. The border lines do not meet in the right upper corner, and the corners of the plate are pointed. From the Robert-Dumesnil and Peoli collections.

The Dance Near the Water

Robert-Dumesnil, vol. xi, p. 167. No. 6. The state cannot be ascertained because the margin is cut off.

Two pieces; one lot.

3397—The Goat Herd

Robert-Dumesnil, vol. xi, p. 177. No. 19. Third state. The inscription below the left lower corner is hardly visible.

The Rape of Europa

Robert-Dumesnil, vol. xi, pp. 179-180. No. 22. First state. The acid spots on the lower margin are plainly visible and the corners of the copper are pointed. Both from the Peoli collection.

Two pieces. One lot.

GHISI, GIORGIO

3398—Neptune

Bartsch, vol. xv, p. 398. No. 31.

Three Muses Seated

After Primaticcio. Bartsch, xv, p. 400. No. 36. From a set of four upright panels for a ceiling. The copy by an unknown engraver.

Venus and Adonis

Bartsch, vol. xv, p. 402. No. 42.

Two pieces; one lot.

GHISI, GIOVANNI BATTISTA

3399—A Soldier Leading Away a Woman

Bartsch, vol. xv, pp. 381-382. No. 14. Very good.

Divinity of the River Po

Bartsch, vol. xv, pp. 381-382. No. 19. Very good. Both from the Wellesley collection.

Two pieces; one lot.

GOLTZIUS, HENDRIK

3400—The Masterpieces

Dutuit, vol. iv, pp. 408-409. Nos. 15-20.

3. The Adoration of the Shepherds

Dutuit, 17. In Bassano's manner.

4. The Circumcision

Dutuit, 18. In Dürer's manner.

Third state. The plates are numbered. Two splendid impressions from the Peoli collection.

Two pieces; one lot.

3401—The Slaughter of the Innocents

Dutuit, vol. iv, p. 410. No. 23. Second state. Before Visscher's address was replaced by that of Renard. Folded. Fine impression from the A. F. Didot and Peoli collections.

3402—Erato

No. 7 of the set of Muses. Dutuit, vol. iv, pp. 428-429. Nos. 146-154. The reversed copy by Jean Florimi.

Holy Family

Joseph holding up a flower, after B. Spranger. Dutuit, vol. iv, p. 457. No. 297. This plate is attributed to Goltzius, but was engraved by P. de Jode, sen.

Quis Evadet?

Dutuit, vol. iv, pp. 459-460. No. 10. Copy.

Portrait of a Man

Dutuit, vol. iv, pp. 468-469. No. 85. Engraved by an unknown engraved after a design by Goltzius.

Four pieces; one lot.

3403—Pieta

The Virgin weeping over the dead body of Christ resting in her lap. Dutuit, vol. iv, p. 413. No. 41. Second state. With the date. Fine impression. The left upper corner missing. Framed.

3404—Pygmalion Falling in Love with his Statue of Galatea

Dutuit, vol. iv, pp. 426-427. No. 138. Second state. Saenredam's address is changed to that of Jansson.

Set of Three Antique Statues in Rome

Dutuit, vol. iv, pp. 427-428. No. 143-145.

1. Statue of Hercules in the Palazzo Farnesi
   Dutuit, 143.
2. Statue of Emperor Commodus as Hercules
   Dutuit, 144. Both from the R. Bathurst collection. Very fine.

Three pieces; one lot.

3405—Christophe Plantin

Dutuit, vol. iv, pp. 434-435. No. 181. First state. Before the inscriptions in the margin below. Excessively rare. From the P. Mariette collection.

ENGRAVED IN GOLTZIUS' MANNER

3406—Minerva Crowning a Young Hero

Unfinished plate. From the Peoli collection.

Venus and Cupids

Engraved by Heinrich Ulrich?

Two pieces; one lot.

HAINZELMANN, ELIAS

3407—Madonna and Child and S. Corbinianus
Leonhard Weiss, after Jos. Werner

St. Norbert
After Abr. à Diepenbeke, engraved by S. à Bolswert.

St. Raymund
After Abr. à Diepenbeke, engraved by M. Natalis.

Four pieces; one lot.

HALLÉ, NOËL

3408—Antiochus Thrown from His Chariot
T. de Baudicour, vol. i, p. 14. No. 1.

Antiochus Dictating His Will
P. de Baudicour, vol. i. No. 2. Both second state. Before the number and before Briceau's address.

Two pieces; one lot.

HOLLAR, WENZEL

3409—Portrait of the Engraver by Himself
Parthey, p. 313. No. 1420. Sixth state of 7. With Odieuvre's address.

3410—St. Barbara
After Holbein. Parthey, p. 32. No. 176. In England this print is considered to represent Anna Boleyn.

Juno
After Elzheimer. Parthey, pp. 50-51. No. 269.

Venus
After Elzheimer. Parthey, p. 51. No. 271a. Very fine impressions.

Three pieces; one lot.

3411—Cherubs and Children Playing
After P. van Avont. Parthey, pp. 98-104. Nos. 492-521. Of this set the following numbers in good old impressions with margin: 492-496; 498; 500-502; 504-506; 510; 516.

Fourteen pieces; one lot.

3412—The Four Elements
After P. van Avont. Parthey, pp. 104-105. Nos. 522-525. Fine impressions with margin.

Four pieces; one lot.

3413—The Same

Only three of the set. Parthey, 523. "Fire" is missing. Old impressions closely trimmed.

Three pieces; one lot.

3414—The Four Seasons

Full length figures of 1643-1644. Parthey, pp. 130-131. Nos. 606-609. Very fine, early impressions, inlaid. From the Seymour Haden collection.

Four pieces; one lot.

3415—The Four Seasons

Three-quarter length figures of 1641. Parthey, pp. 131-132. Nos. 610-613. Good old impressions, closely trimmed. From Bœrner's collection.

Four pieces; one lot.

3416—The Same

A later issue.

Four pieces; one lot.

3417—The Four Seasons

Half length figures of 1644. Parthey, pp. 132-133. Nos. 614-617. Fine early impressions, but all margin with the inscriptions cut off. From the Seymour Haden collection.

Four pieces; one lot.

3418—The Four Seasons

Views of Strassburg. Parthey, pp. 134-135. Nos. 622-625. An exceedingly interesting set in very fine, early impressions. From the Seymour Haden collection.

Texel

No. 1 of German Views. Parthey, p. 163. No. 775.

Five pieces; one lot.

3419—The Cathedral at Antwerp

Parthey, p. 169. No. 824. Good old impression, with a stain and a printer's crease. From the Henry Ward Beecher collection.

3420—White Hall—Lambeth

Parthey, p. 191. No. 912. From a set of four plates. English Views. (Parthey, 911-914.)

Five Muffs and a Few Other Articles of Finery

Parthey, p. 425. No. 1951. Fine impression. From the Buccleugh collection.

Two pieces; one lot.

3421—The Burning of St. Paul's

Parthey, p. 216. No. 1028. Inlaid and backed.

The Fire of London
In Hollar's manner. Laid down.

Two pieces; one lot.

3422—Westminster Hall and Abbey and Houses of Parliament
Parthey, p. 219. No. 1037.
View of Westminster Hall
Parthey, pp. 219-220. No. 1040.
The Title to the Set of Dutch Vessels
Parthey, p. 271. No. 1261. From the Storck collection.

Three pieces; one lot.

3423—Henry J. van Craenhals
Parthey, p. 299. No. 1381.
William Dugdale
Parthey, p. 303. No. 1392. Fine impression.

Two pieces; one lot.

3424—Lord Denny
After Holbein. Parthey, 301. No. 1387. From the Robt. Balmanno collection.
Robert Heath, Chief Justice
Parthey, pp. 310-311. No. 1413. Fine early impression.

Two pieces; one lot.

3425—Morett
After Holbein. Parthey, p. 331. No. 1470. From the Balmanno collection.
Peter Paul Rubens
Parthey, p. 339. No. 1498.

Two pieces; one lot.

3426—Catherine of Aragon
After H. Holbein. Parthey, p. 355. No. 1549.
Anna Maria, Queen of Spain
Parthey, p. 287. No. 1344. Inlaid and backed.

Two pieces; one lot.

3427—Madame Killegry
After A. van Dyck. Parthey, p. 324. No. 1449. Fine and very rare. From the Julian Marshall collection.

3428—Portrait of an Unknown Young Man
After Holbein. Parthey, pp. 353-354. No. 1543.
Portrait of an Old Man with a Big Beard
After a wood carving by Holbein. Parthey, p. 355. No. 1548.

Charles Brandon, Duke of Suffolk
After Holbein. Parthey, pp. 356-357. No. 1554.

Three pieces; one lot.

3429—Bust of a Woman with an Oak Leaf Wreath
After M. Schoen. Parthey, p. 373. No. 1641.

Lady Garrard
Parthey, p. 391. No. 1722. Fine old impressions.

Two pieces; one lot.

3430—Bust of a Woman, Her Locks Tied with Bows of Ribbon
Parthey, p. 419. No. 1912. No. 5 of the Circular Costume plates. Parthey, 1908-1944.

Bust of a Woman in a Man's Hat
No. 34 of the same set.

Two pieces; one lot.

3431—Spaniel
After Maetham. Parthey, p. 451. No. 2097.

Three Pheasants
After F. Barlow. Parthey, p. 457. No. 2131. No. 8 of a set of birds after Barlow, p. 2124-2143.

The Rooster
Possibly by Hondecoeter.

Three pieces; one lot.

3432—Sir Francis Bacon
For Bacon's "Resuscitatio." Parthey, p. 475. No. 2243.

Frontispiece to Donne's Works and John Hales Golden Remains
Parthey, p. 503. No. 2386. Inlaid and backed up.

Two pieces; one lot.

HONDIUS, HENDRIK

3433—Andreas Rivet, 1631
Doctor of Theology and Professor at the University of Leyden. Drugulin. No. 17458. From the T. Thane collection.

HOPFER, DANIEL

3434—Adam and Eve
Bartsch, vol. viii, p. 473. Nos. 1 and 2. From the S. Bermann collection.

Christ Crucified
Bartsch, vol. viii, p. 475. No. 12. Berlin Museum duplicate.

Three pieces; one lot.

3435—The Lord's Prayer
Bartsch, vol. viii, p. 480. No. 28. Duplicate from the Berlin Museum collection.

The Three Turcs
Bartsch, vol. viii, p. 487. No. 59.

Portrait of the Emperor Maximilian
Bartsch, vol. viii, pp. 491-492. No. 79.

Three pieces; one lot.

HOPFER, JEROME

3436—A Nude Man Lashing Another, Who is on His Knees
Reversed copy of part of an engraving by Agostino Veneziano. Bartsch, vol. viii, pp. 516-517. No. 40.

Portrait of Erasmus
Bartsch, vol. viii, p. 521. No. 62. First state. Before the number (70). From the Camberlyn collection.

Two pieces; one lot.

JACQUARD, ANTOINE

3437—Five Plates in de Bry's Manner
Representing a savage in the act of dismembering a human body and also carrying animals, returning from a hunt. Four different positions on one plate. The plates are numbered 9, 10, 11, 12 and 13. Number 9 bearing the initials of the engraver. Nagler Monogr. vol. i. No. 434. The impressions are very fine; they are neatly inlaid in old paper and bound in cloth.

KILIAN, LUCAS, PHILIPP AND WOLFGANG

3438—Christian IV of Denmark and Norway
Engraved by Lucas Kilian.

Jacob Jenis
Syndicus of Memmingen. Engraved by Philipp Kilian. Inlaid.

Infanta Maria
Intended bride of King Charles I. Engraved by Wolfgang Kilian.

Three pieces; one lot.

LIEVENS, JAN

3439—St. Jerome
Dutuit, vol. v, pp. 104-105. No. 5. Fourth state. "Fran von Wyngaerde, ex.," which appeared before in the right lower corner, is almost completely obliterated by diagonal burin lines. From the Archinto and Peoli collections.

LOIR, NICOLAS

Chas H Graff.

3440—Holy Family

Robert-Dumesnil, vol. iii, p. 185. No. 6.

The Same

Robert-Dumesnil, vol. iii, p. 185. No. 7. From the John Michael Rysbrack collection.

The Same

Robert-Dumesnil, vol. iii, p. 186. No. 8.

The Same

Robert-Dumesnil, vol. iii, p. 186. No. 10.

The Same

Robert-Dumesnil, vol. iii, p. 186. No. 11. All second states. With the numbers and Mariette's address. The state of No. 7 cannot be ascertained, as the margin is cut off. All from the Peoli collection, except No. 7.

Five pieces; one lot.

9 50

3441—Venus and Adonis

Robert-Dumesnil, vol. iii, p. 192. No. 33. First state. Before the title: "Amour de Venus et d'Adonis," etc., and before P. Mariette's address.

Death of Dido

Robert-Dumesnil, vol. iii, pp. 192-193. No. 34. First state. Before the title and P. Mariette's address. Both from the Peoli collection.

Two pieces; one lot.

LORCH, MELCHIOR

3442—Portrait of Michel von Aitzing

Bartsch, vol. ix, p. 506. No. 11. First state, with the full inscription and the date 1565 instead of 1576, as described by Bartsch. Very fine impression. From the C. Fachot collection.

MANTEGNA, ANDREA

A. L. Barney

37 50

3443—Soldiers Carrying Trophies

Bartsch, vol. xiii, pp. 236-237. No. 14. Reversed replica of No. 13. From the A. F. Didot and Peoli collections.

MARATTI, CARLO

S. Woods.

5 50

3444—Birth of the Virgin

Bartsch, vol. xxi, pp. 89-90. No. 1.

The Same
First state. Before the inscription.

The Annunciation
Bartsch, vol. xxi, p. 90. No. 2.

The Same
First state. Before the inscription.

The Adoration of the Angels
Bartsch, vol. xxi, pp. 90-91. No. 4.

The Same
First state. Before the inscriptions.

The Virgin and Magdalen
Bartsch, vol. xxi, p. 91. No. 6.

The Same
First state. Before the inscriptions. All from the Peoli collection.

Eight pieces; one lot.

3445—The Assumption of the Virgin
Bartsch, vol. xxi, p. 92. No. 8.

The Same
First state. Before the inscription. Both from the Peoli collection.

The Virgin and Child and St. John
Bartsch, vol. xxi, pp. 92-93. No. 9. Second state.

The Marriage of St. Catherine
Bartsch, vol. xxi, p. 93. No. 10.

The Same
First state. Before the inscription.

Five pieces; one lot.

3446—The Same
First state. Bartsch, 4; Bartsch, 6, and Bartsch, 8. Second states. The last one from the Peoli collection.

Four pieces; one lot.

MASTER B., OF THE DIE

3447—Apollo Killing the Serpent Python
Bartsch, vol. xv, p. 197. No. 19. The first plate of a set of four "History of Apollo and Daphne," after Giulio Romano. Bartsch, 19-22. Slightly injured.

Venus Ordering Psyche to Get Water from a Fountain Guarded by Dragons
Bartsch, vol. xv, p. 224. No. 71. Fine early impression. From the J. Marshall collection.

Two pieces; one lot.

3448—The Same

Bartsch, 71. From the A. F. Didot and Peoli collections.

Five Men Battling with Wild Beasts

After Giulio Romano. Bartsch, vol. xv, p. 229. No. 79.

Two pieces; one lot.

3449—Apuleius' Fable of Psyche

After Raphaël. Bartsch, vol. xv, pp. 211-224. Nos. 39-70. Complete set of 32 plates of the second state. With F. Villamena's retouch and Salamanca's address. Inlaid.

Thirty-two pieces; one lot.

MATHAM, JACOB

3450—Adam and Eve Eating the Forbidden Fruit

After H. Goltzius. Dutuit, vol. iv, p. 478. No. 1. Second state. The figure of God has been replaced by a halo.

St. Jerome

Bartsch, vol. iii, p. 154. No. 90. From the set of the four doctors of the church, by Giuseppe Cesari d'Arpinas. Bartsch, 87-90.

Two pieces; one lot.

3451—Hendrick Goltzius

Bartsch, vol. iii, p. 139-140. No. 22.

Abraham Bloemaert

After P. Moreelse. Bartsch, vol. iii, p. 177. No. 185.

Giuseppe Cesari d'Arpinas

After E. Quirini. Bartsch, vol. iii, p. 178. No. 189.

Three pieces; one lot.

PANNEELS, WILLEM

3452—Salome with the Head of John the Baptist

After P. P. Rubens. Schneevoogt, p. 21, sec. ii. No. 168

Jupiter and Juno

After P. P. Rubens. Schneevoogt, p. 120, sec. vii. No. 2.

Jupiter and Antiope

After P. P. Rubens. Schneevoogt, p. 120, sec. vii. No. 3. From the W. Sharp collection. All second states, with "F. V. W., ex."

Three pieces; one lot.

3453—Cleopatra

After P. P. Rubens. Schneevoogt, p. 140, sec. viii. No. 38.

Cimon and Pera

After P. P. Rubens. Schneevoogt, p. 142, sec. viii. No. 51. Both second states, with "F. V. W., ex."

Two pieces; one lot.

PENCZ, GEORG (JÖRIG BENZ)

3454—Joseph Relating His Dreams to His Father
Bartsch, vol. viii, p. 323. No. 9.

Joseph and Potiphar's Wife
Bartsch, 12. From collection of J. von Camesina.

Two pieces; one lot.

3455—The Life of Jesus Christ
Bartsch, 30-54.

No. 12. Christ Healing the Sick Woman
Bartsch, vol. viii, p. 331. No. 40.

No. 15. Christ and the Pharisees
Bartsch, 43.

No. 16. Christ Entering Jerusalem
Bartsch, 44.

No. 24. Descent of the Holy Ghost
Bartsch, 53.

Four pieces; one lot.

3456—Christ, and the Woman Taken in Adultery
Bartsch, vol. viii, p. 334. No. 55. Small tear neatly repaired.

The Seven Works of Charity
Bartsch, 58-64.

No. 3. Giving Drink to the Thirsty
Bartsch, vol. viii, p. 336. No. 60.

Two pieces; one lot.

3457—Four Subjects of the Fable
Bartsch, 70-73. " "

Thomiris Immersing the Head of Cyrus in a Bag Filled with Blood
Bartsch, vol. viii, p. 340. No. 70.

Medea Putting Her Penates into the Hands of Jason
Bartsch, 71.

Two pieces; one lot.

3458—The Death of Lucretia
Bartsch, vol. viii, pp. 342-343. No. 79. From the set of four pieces of Roman History. (Bartsch, 78-81.)

Virginius Killing His Daughter
Bartsch, vol. viii, p. 344. No. 84. " " "

Two pieces; one lot.

3459—Two Illustrations for a Story by Albert d'Eyb
Bartsch, 87-88.

1. The Poet Virgil in a Basket
Bartsch, vol. viii, pp. 345-347. No. 87.

2. The Courtesan and the Romans
Bartsch, 88. Both fine impressions from the William Bell Scott collection.

Two pieces; one lot.

7.50 3460—The Same Albert Roullier.
Bartsch, 87. An equally fine impression. From the Robert Balmanno collection.

3461—The Five Senses Dr. Wm Cowen
Bartsch, vol. viii, pp. 353-354. Nos. 105-109. A fine even set from the W. Esdaile collection.

Five pieces; one lot.

PERRET, PIETER

3462—Warrior Holding the Statue of Liberty F. Freder.

PESNE, JEAN

3463—The Will of Eudamidas
After N. Poussin. Robert-Dumesnil, vol. iii, pp. 144-145. No. 29. Second state. Before the retouch. From the Peoli collection.

12.50

POTTER, PAUL

3464—View of a Meadow
Dutuit, vol. v, pp. 276-277. No. 14. Eighth state. The plate is cut down and the address of P. Schenck has been removed. From the Peoli collection.

The Shepherd
Dutuit, vol. v, pp. 277-278. No. 15. Intermediate state between the third and the fourth. The name of the engraver is plainly visible, no attempt having been made to remove it. From the von Liphart and Peoli collections.

Two pieces; one lot.

PROCACCINI, CAMILLO " "

5.50 3465—Repose in Egypt
Bartsch, vol. xviii, p. 19. No. 1. First state. Before "Mariette excu."

The Transfiguration
Bartsch, vol. xviii, pp. 20-21. No. 4. First state. Before the retouch on the head of Christ. Only one eye is visible. Both from the Peoli collection.

Two pieces; one lot.

100 3466—The Virgin of The Cradle Miss Lorenz.

Bartsch, vol. xiv, pp. 70-73. No. 63. Fine old impression of the rare original.

2.- 3467—The Martyrdom of St. Felicitas " "

Bartsch, vol. xiv, pp. 104-6. No. 117. Good old impression, the paper skinned on the back.

60 3468—The Judgment of Paris " "

Bartsch, vol. xiv, pp. 197-198. No. 245. Good impression before Salamanca's address.

30 3469—Cupid and the Three Graces Albert Rodin

One of the three angles of the Gallery Ghigi. Bartsch, vol. xiv, p. 257. No. 344. Very fine, early impression, but unfortunately damaged in several places and the paper replaced. From the P. Mariette collection. Framed.

70 3470—Another Impression of Bartsch, 344 Miss Lorenz.

Not as early as No. 3469, but in much better condition and with big margin. From the Buccleugh collection.

15 3471—Mars, Venus and Cupid " "

Bartsch, vol. xiv, pp. 257-258. No. 345. Second state. Venus carrying a torch and on the shield the head of the Medusa. From the Gervaise and Peoli collections.

150 3472—Parnassus " "

Bartsch, vol. xiv, pp. 200-201. No. 247. Second state. With the monogram and the inscription. Fine old impression.

350 3473—A Bacchanal

Bartsch, vol. xiv, pp. 202-203. No. 249. Reversed replica of Bartsch, 248. Good old impression, torn and carefully mended. Extremely rare. From the Peoli collection.

10 3474—"Quos Ego" F. Meder.

Bartsch, vol. xiv, pp. 264-268. No. 352. From the retouched plate. The address of Salamanca, however, has been rubbed off. From the Esdaile collection.

3475—The Violin Player Surrounded by Three Nude Women
Bartsch, vol. xiv, pp. 300-301. No. 398. Very rare.

3476—The Plague
Bartsch, vol. xiv, p. 314. No. 417. Extremely rare. From the Kollmann collection.

REMBRANDT HARMENSZOON VAN RIJN

3477—Rembrandt in a Turned-up Hat and Embroidered Mantle
Bartsch, 7. Van Vliet's copy. Dutuit, vol. v, p. 308.

3478—Rembrandt and His Wife
Bartsch, 19. First state. Before the retouch and with the little "crotchet" over the right eye of the woman. A very fine impression, with a small margin. From the Aylesford and Buccleugh collections.

3479—Rembrandt in a Cap and Feather
Bartsch, 20. Second state. Only one-quarter of the shadow, which was running along the left edge of the plate remains above the right shoulder, the signature is still plainly visible. Fine impression with small margin. From the Buccleugh collection.

3480—Rembrandt Drawing
Bartsch, 22. Ninth state. The horizontal lines on the coat are without burr, and there is a thin horizontal shadow running across the back of the book, but before the last general retouch, which consists of a set of fine and regular lines. Slightly foxed. Fine.

3481—Adam and Eve
Bartsch, 28. Second state. The upper outline of the rock, on which Adam is partly seated, is indicated by a line instead of points. Fine impression with margin.

3482—Abraham Entertaining the Three Angels
Bartsch, 29. A very good impression with some burr left on the dry print.

3483—Jacob Lamenting the Supposed Death of Joseph
Bartsch, 38. The most deceiving copy. Dutuit, v, p. 333.

3484—Joseph and Potiphar's Wife

Bartsch, 39. Intermediate state, between the third and fourth. Before the crosshatching of the oval of the bedpost, but with a set of diagonal lines from the right upper corner down along the edge, some of which extend beyond the border line.

3485—The Angel Ascending from Tobit and His Family

Bartsch, 43. First state. The light part of Tobit's wife's headgear and the knot of his son's belt are covered with thin (dry point) lines. Fine impression. From the Mary J. Morgan collection.

3486—The Same

Third state. Before the general retouch with the burin, but with a set of short lines in the foreground of the left lower corner. From the Peoli collection.

3487—The Angel Appearing to the Shepherds

Bartsch, 44. Third state (first finished state). A very fine impression of this important plate, with a margin of 11 mm. A small worm-hole towards the right lower corner. From the Brentano-Birckenstock collection. Framed.

3488—The Same

Fourth state. The entire plate is rudely retouched with the burin. The landscape with the bridge is obliterated. Very closely trimmed.

3489—The Circumcision

Bartsch, 47. Second state. The two white spaces along the upper edge are covered with oblique lines. From the Peoli collection.

3490—The Presentation of Jesus in the Vaulted Temple

Bartsch, 49. Second state. St. Simon wears now a black skullcap, but there is a small unfinished space along the upper edge where the ray of light comes in. From the Peoli collection.

3491—The Flight into Egypt

Bartsch, 52. Second state. The plate is cleaned and the outlines strengthened with the needle. From the Peoli collection.

3492—The Repose in Egypt

Bartsch, 58. Very good impression with a little burr left on some of the lines, and with 90 mm. margin. From the Fitzwilliam collection of Cambridge University, and from the Mary J. Morgan collection.

30 — Albert Rouillier

3493—Christ Among the Doctors

Bartsch, 65. Second state. The plate is covered with oxide spots, artificially strengthened by "retroussage," which produces a mezzotinto effect. From the A. F. Didot and Peoli collection.

230 — E. G. Kennedy

3494—Christ Preaching

Also called the "Little LaTombe." Bartsch, 67. Superb impression, with much burr and a small margin. Slightly foxed. From the Mary J. Morgan collection. Framed.

70 — Walter Wallace.

3495—The Same

Good impression, with an indication of burr. From the A. Firmin-Didot and the Peoli collections.

140 — A. R. Seymour.

3496—Christ and the Samaritan Woman

Bartsch, 71. First state. With the two parallel lines along the upper border and with the set of small, vertical lines just above the small window, which touches the edge of the plate. Fine impression with 4 mm. margin. From the A. Firmin-Didot and Peoli collections.

4500 — Arthur A. Isaacs.

3497—Christ Healing the Sick

Commonly called "*The Hundred Guilders Print.*" Bartsch, 74. Second state. The finest of all. A magnificent impression of this rare and much-sought-for etching by the master. A small tear in the left upper corner skillfully repaired. From the J. P. F. Kalle and Peoli collections.

220 — Wm. Gillingham

3498—Christ Presented to the People

Bartsch, 76. Eighth state. The mask between the two arches of the vault is covered with horizontal lines, but the plate is covered with burr. An exceedingly fine impression of this rare plate. It was folded in the middle and the fold broken through at the top and bottom, but carefully repaired. From the John Barnard collection.

200 — C. Lewis.

3499—The Great Ecce Homo

Bartsch, 77. Third state. The right shoulder of the man with a big black beard in front of Pilate has been removed and the right leg of Christ has been lengthened; but before the crosshatchings on the face of the excited, pleading man to the left of the reed. Fine impression. Several tears carefully repaired. From the A. F. Didot and Peoli collections.

A. Haviland.

3500—The Crucifixion

Small rectangular plate. Bartsch, 80. Second state. The plate is cleaned and retouched.

F. Meder.

3501—The Descent from the Cross

The large plate. Bartsch, 81. Third state, according to Rovinski. With the crosshatching, that is, the whole plate has been gone over again. Before "Amstelodami Hendrickus Vlenburgensis excudebat" was added in the lower margin. Dutuit and von Seidlitz call it second state, because they claim Rovinski's first state to be from an entirely different plate, which never was finished. A very fine impression. Framed.

Walter Wallace.

3502—The Descent from the Cross

A night piece. Bartsch, 83. Second state. With a set of regular, diagonal burin lines in the upper part of the plate. Small margin.

Mrs Dillingham.

3503—The Decapitation of St. John the Baptist

Bartsch, 92. Second state. The spears of the soldiers to the left have been re-enforced with the burin. It seems that this impression was used for making a counterproof and therefore the blurred appearance. From the Goldsmid and Peoli collections.

Arthur F. [illegible]

3504—Peter and John Healing the Sick

Bartsch, 94. Second state. The right side of Peter's body has now an outline, while the shading of the arch to the left has not been carried further down. Very fine impression, with burr, on Japanese paper. From the Sir Edward Astley collection. Framed.

E. F. Bonaventure.

3505—The Baptism of the Eunuch

Bartsch, 98. Second state. The cascade is now shaded with a set of diagonal lines. From the Peoli collection.

Arthur H. Hahlo.

3506—The Death of the Virgin

Bartsch, 99. Second state. The small oval on the base of the left bedpost is still without the vertical lines, while the arm of the chair in the right corner is heavily shaded. With small margin. From the Peoli collection.

Albert Rondier.

3507—The Same

Second state. Very fine, rich impression with burr and a small margin. From the collection of Wm. Morley. Framed.

Edw. S. Hamberg.

20 — 3508—St. Jerome Sitting at the Foot of a Tree

Bartsch, 100. Third state. Most of the retouches of the second state (back of the left sleeve) have been worn off.

E. J. Bonaventure

20 — 3509—The Game of Kolef

Bartsch, 125. Second state. The white spots along the upper edge have been covered. From the G. Lorcano collection.

Arthur L. Lahlo.

3.50 — 3510—The Schoolmaster

Bartsch, 128. First state. Before the retouch. The face towards the middle of the plate has the appearance of a monkey.

Albert Roullier.

1.50 — 3511—A Man Playing Cards

Bartsch, 136. First state. Pure etching. There is a white space along the upper edge of the plate. From P. Mariette's collection.

The Same

Second state. The white space has been covered with lines. With a small margin.

Two pieces; one lot.

A. R. Seymour.

6.50 — 3512—A Man Meditating

Bartsch, 148. Fifth state. The plate is reduced to 131 mm. x 145 mm. and the flame has the form of a lance. Fine impression with margin. A trifle foxed. From the Camesina, Arozarena, A. F. Didot and Peoli collections.

Albert Roullier

50 — 3513—A Painter Drawing from a Model

Bartsch, 192. Second state. The upper part of the easle is shaded. Fine impression, but foxed. From the Chalon, Dighton, Seymour and Mary J. Morgan collections.

45 — 3514—Academic Figures of Two Men

Bartsch, 194. First state. Before the white spaces near the left edge and on the right shoulder of the man sitting in front were covered with lines. With margin. From the Peoli collection.

A. Haviland.

20 — 3515—A Woman with Her Feet in the Water

Bartsch, 200.

Keppel & Co.

1.10 — 3516—The Woman with the Arrow

Bartsch, 202. Third state. The signature is re-enforced and the white spaces near it are covered. Fine impression with a small margin. Slightly foxed. From the Gervaise, A. F. Didot and Peoli collections.

Walter Wallace.

3517—A Nude Woman Lying Down and Seen from the Back

Bartsch, 205. Third state. With the retouch that covers all blank spaces along the upper edge.

Miss Lorenz.

3518—The Three Trees

Bartsch, 212. Superb impression on paper with the watermark of the "Head of Folly." Very rich, but at the same time transparent in its deepest shadows, so that the two persons in the lower right corner, are plainly visible. With 6 mm. margin all around the composition. A small tear carefully repaired. Framed.

Kennedy & Co.

3519—An Arched Landscape with a Flock of Sheep

Bartsch, 224. First state. Before the small dead branches protruding from the tree nearest to the road. An impression of unexcelled beauty and freshness, full of burr and with a margin of from 12 to 15 mm. on all sides. From the John Barnard, Goerge Hibbert, Aylesford and Holford collections. Framed.

" "

3520—A Landscape with a Cottage and a Haybarn

Bartsch, 225. A magnificent impression of rare beauty. Strong, but transparent, with a very delicate distance and with plenty of burr in the foreground. The paper is in immaculate condition, and there is a small margin on all sides of the plate. From the collection of C. Josi. Also a counterproof of the same plate. Framed.

Edw. Ramberg.

3521—An Old Man in a Divided Fur Cap

Bartsch, 265. Third state. The plate worked over in mezzotints by Verkolje.

Arthur H. Lucas.

3522—Jan Silvius

Protestant minister at Amsterdam. Bartsch, 266. Second state. The oxide spots are covered with heavy lines. Fine impression, with small margin. Slightly foxed. From the Peoli collection.

W. T. Turner.

3523—The Same

Second state. Also a fine impression, slightly foxed. From the Buccleugh collection.

Keppel & Co.

3524—Clement de Jonghe

Bartsch, 272. First state. The background is not cleaned, before the additional shading on the right eye, before the plate was arched at the top and before the additional hatchings below the top of the

chairback. A very fine impression of this rare state, with 20 mm. margin. From the P. Mariette, Galichon and Seymour Haden collections.

3525—Jan Lutma

Bartsch, 276. Third state. With the curved shading on the arch of the window. Good impression with a small margin.

3526—Jan Asselyn (Crabbetje)

Bartsch, 277. Third state. The background is burnished out and the portrait retouched. On thin Japanese paper.

3527—Ephraim Bonus

Bartsch, 278. Second state. The ring on the finger is now white. Fine impression with a small margin on three sides and—13 mm.—at the bottom. From the Mary J. Morgan collection. Framed.

3528—Uytenbogaerd

(The goldweigher.) Bartsch, 281. Third state. With Captain Baillie's retouch. Fine impression with big margin. Framed.

3529—The Little Coppenol

Bartsch, 282. Sixth state. Retouched with very close lines, and the bull's-eye is put in again. Very good impression with margin. From the A. F. Didot and Peoli collections.

3530—The Great Coppenol

Bartsch, 283. Denon's copy. Dutuit, vol. v, p. 484.

3531—The Great Jewish Bride

Bartsch, 340. Fourth state. The wall on the right of the plate is divided in courses. Very fine impression, with margin. Duplicate from the British Museum collection. Framed.

3532—The Disciples at Emmaus

Engraved by Arnould Houbraken. Bartsch, app. pp. 156-157. No. 4. First state. The pure etching. Second state. The plate is mezzotinted. Third state. In the lower margin: "Rembrandt f. 1635." The "6" reversed. Fourth state. The mezzotint is almost completely worn off and the plate is reduced in size. "II D Pag. 34" in upper right corner. From the Aylesford collection.

Four pieces; one lot.

REVERDY, GEORGES (CESARI REVERDINO)

3533—Moses Striking the Rock Horeb
Bartsch, vol. xv, pp. 466-467. No. 2.

RIBERA, JUSEPA DE ("LO SPAGNOLETTO")

3534—The Martyrdom of St. Bartholomew
Bartsch, vol. xx, p. 81. No. 6.

St. Peter
Bartsch, 7. First state. Before "F. V. W., ex." Both from the Peoli collection.

Two pieces; one lot.

ROSA, SALVATOR

3535—Four Pieces from the Set of Sixty-two Figures
Bartsch, xx, pp. 278-292. Nos. 26, 29, 36 and 80.

Four pieces; one lot.

RUBENS, PETER PAUL

3536—Christ in the Garden of Olives
Engraved by Pieter de Balliu. Schneevoogt, sec. ii, p. 38. No. 234. First state. Before Wyngaerde's address was changed to Huberti's.

The Holy Family, St. John and St. Ann
Engraved by Lucas Vorsterman, sen. Schneevoogt, sec. iv, p. 88. No. 126. First state. Before Schenk's address.

Two pieces; one lot.

3537—St. Francis Receiving the Infant Christ from the Arms of the Virgin
Engraved by Michel Lasne. Schneevoogt, sec. v, p. 99. No. 42. First state. Before "S. Franciscus de Paula" between the latin verses.

The Martyrdom of St. Lawrence
Engraved by Lucas Vorsterman, sen. Schneevoogt, sec. v, p. 105. No. 100.

Ixion Duped by Juno
Engraved by P. van Sompel. Schneevoogt, sec. vii, p. 121. No. 11. Second state. With "G. Valk Excu'd."

Three pieces; one lot.

SAENREDAM, JAN

3538—Eve Persuading Adam to Eat the Apple
Bartsch, vol. iii, pp. 232-33. No. 35. Second state. "Razet divulg" replaced by "R. de Baudous."

THE THREE KINDS OF MARRIAGES
Bartsch, iii, pp. 246-247. No. 84-86. No. 2. MARRIAGE FOR RICHES.
Bartsch, 85.

SUSANNAH AND THE ELDERS
After H. Goltzius. Dutuit, vol. iv, pp. 498-99. No. 3. Copy.

Three pieces; one lot.

5 ☆ A. Haviland.

SADELER, AEGIDIUS

3539—THE VIRGIN AND CHILD SURROUNDED BY SAINTS
After Joh. ab Ach.

HERCULES LEADING AWAY CERBERUS

PAN AND SYRINX

THE HAPPY MOTHER
The three last ones after his own designs.

Four pieces; one lot.

SADELER, JAN AND RAPHAEL

7 ☆ John Proctor

3540—ENOCH AND HIS HOUSE
By J. Sadeler, after M. de Vos.

DORMIO ET COR MEUM VIGILAT
By J. Sadeler.

WAR SCENE
By J. Sadeler, after Iost Amman.

THE SENSE OF SMELLING
By R. Sadeler, after M. de Vos.

VITA CONTEMPLATIVA—VITA ACTIVA

ST. ANTHONY
After O. Fialetti.

Six pieces; one lot.

SOLIS, VIRGILIUS

A. Haviland.

3541—THE EIGHT VIRTUES
Bartsch, vol. ix, p. 268. No. 198.

SUBLEYRAS, PIERRE

7 ☆

3542—THE BRAZEN SERPENT
Robert-Dumesnil, vol. xi, p. 308. No. 2. First state. Before the inscription: "Tabula a Pétro . . ."

MAGDALEN WASHING THE FEET OF CHRIST
Robert-Dumesnil, vol. xi, pp. 308-309. No. 3. Second state to the fifth. The third state has one line of the inscription suppressed. All from the Peoli collection.

Five pieces; one lot.

SUYDERHOEF, JONAS

3543—David Nuyts

Dutuit, vol. vi, p. 392. No. 61. Second state. The verses are no longer in Gothic letters. From the W. Sharp and Lawson Thompson collections.

Theodor Schrevel

After F. Hals. Dutuit, vol. vi, p. 397. No. 77. Second state. The misspellings "Screevelium" and "Landasse" are corrected, but before Banheinningh's address was replaced by "H. Focken excudit."

Two pieces; one lot.

3544—Les Joueurs de Trictrac

After A. van Ostade. Dutuit, vol. vi, p. 412. No. 123. Third state. With the shading of the head of the pipe laying under the table.

TEMPESTA, ANTONIO

3545—The Principal Actions of Alexander

Bartsch, vol. xvii, pp. 143-144. Nos. 545-556. No. 7 of the set.

War of the Romans against the Batavians

Bartsch, vol. xvii, pp. 145-146. Nos. 560-595. Of this set of 36 plates the Nos. 2, 3, 6. 15, 16, 29, 32, and a plate without the number.

Nine pieces; one lot.

TESTA, PIETRO

3546—Abraham's Sacrifice

Bartsch, vol. xx, p. 215. No. 1. Very fine impression. From the John Barnard collection.

3547—Death of Cato

Bartsch, vol. xx, p. 220. No. 20.

Venus Presenting a Suit of Armor to Æneas

Bartsch, vol. xx, p. 221. No. 24.

Two pieces; one lot.

UNKNOWN ENGRAVERS

3548—Nine Headpieces

With animals mounted on two sheets. Among them one duplicate. Very fine and rare.

Nine pieces; one lot.

3549—Six Silversmith's Designs of Ornaments

Among them three nielli. Very rare.

Six pieces; one lot.

3550—A Collection of 37 Silversmith's Ornaments
Engravings of scroll designs. Trial proofs on China paper, mounted on plate paper and bound. Paper cover and canvas back. Gilt top.

3551—Hercules Carrying the Columns of Gades
Hercules Subduing Cerberus
In the manner of the Little Masters.
Reversed Copy of the Virgin of 1507
By A. Altdorfer. Bartsch, vol. viii, p. 47. No. 15.
St. Barbara
Very early German engraving.

Four pieces on two sheets; one lot.

VARIOUS ENGRAVERS

3552—Fourteen Engravings and Etchings
By Badalocchio, Farinati, Tempesta and others.

Fourteen pieces; one lot.

VAN DALEN, CORNELIS

3553—Venus Speaking to Cupid
After G. Flinck. Andresen, vol. i, p. 318. No. 5. Second state. With the inscriptions, but before "C. v. Dalen senex Excudit" was replaced by Blooteling's address.
Joshua Sylvestre
For the translation of Du Bartas' works.

Two pieces; one lot.

3554—Giorgio Barbarelli (Giorgione da Castelfranco)
After Titian. Andresen, vol, i, p. 318. No. 10. First state. Proof before all letters.

VAN DEN HOECKE, ROBERT

3555—Le Moulin à vent
Bartsch, vol. v, p. 151. No. 1. From the collection of Brüsaber.
La Marmite
Bartsch, vol. v, pp. 157-158. No. 14. First state. Before the address. From the Camberlyn collection.
Le petit Fort
Bartsch, vol. v, p. 160. No. 17.
Also a Landscape
By Ignace van den Stock. Etching. From the Camberlyn collection.

Four pieces; one lot.

VAN DEN HOOVE, FREDERIK HENDRIK

3556—Jacob Cornelisz

After C. de Visscher, Surgeon at Amsterdam. Andresen, vol. i, p. 692. No. 1. A very strong and spirited portrait.

VAN DE VELDE, ESAIAS

3557—The Kermess

Andresen, vol. ii, p. 645. No. 3. Before the inscription "Lact de Boeren . . ." Also three other prints by A. van de Velde, Backhuizen, etc.

Four pieces; one lot.

VAN DE VELDE, JAN

3558—Pieter Schreyver

After F. Hals. Andresen, vol. ii, p. 646. No. 8.

The Witch

Andresen, vol. ii, p. 646. No. 14. First state. Before Schagen's address.

The Tric-Trac Players

Andresen, vol. ii. p. 646. No. 16. Second state. With Visscher's address.

Three pieces; one lot.

3559—The Star of the Kings

After P. Molyn. Andresen, vol. ii, p. 646. No. 18. First state. Before Visscher's address and before the name of the engraver.

Children Dancing

After P. Molyn. Andresen, vol. ii, p. 646. No. 19. Second state. With Visscher's address.

Two pieces; one lot.

3560—The Pancake Woman (de Koeckebakster)

After P. Molyn. Andresen, vol. ii, p. 647. No. 20. Second state. Before Visscher's address.

The Returning Shepherd

Andresen, vol. ii. p. 647. No. 23. First state. Before Visscher's address. Both very fine.

Two pieces; one lot.

3561—Aurora and Vesper

From the "Four Times of the Day." Andresen, vol. ii, p. 647. No. 32. First state. Before Visscher's address on the plate of "Aurora." All in Count Goudt's manner.

Two pieces; one lot.

3562—Vesper

From the set "Four Times of the Day." Andresen, 32. From the collections of von Rumohr and Berlin Museum.

"Ignis"

After J. Buytenweg. From the set of the "Four Elements." First state. Before Visscher's address. Andresen, vol. ii, p. 648. No. 33.

Autumn

From the set of the Seasons. All in Count Goudt's manner.

Three pieces; one lot.

3563—The Four Times of the Day

Franken, 191-194. In Count Goudt's manner. A very fine set.

Four pieces; one lot.

3564—Terra, Aër and Aqua

From the "Four Elements," after J. Buytenweg. Franken, 142-145.

Three pieces; one lot.

3565—"Aër"

From the set "Four Elements." Franken, 142-145.

Another Plate of "Aqua"

Belonging to a different set.

Two pieces; one lot.

3566—The Country Fairs

Seven of the eight plates. One of them before the name of the artist and before the number. An interesting set of Costume plates.

Seven pieces; one lot.

3567—Five Dutch Landscapes Nos. 1-5

Two Interiors of Printing Shops

Both after P. Saenredam.

Seven pieces; one lot.

VAN DYCK, ANTHONIE

3568—Jan Breughel

Dutuit, vol. iv, pp. 158-159. No. 1. Third state. Before the letters G. H. Very fine. From the collection of Dr. W. Ackermann.

3569—Jodocus Momper

Dutuit, vol. iv, p. 163. No. 7. Fifth state. The letters G. H. are taken out and the plate is cleaned. Inlaid. From the P. Mariette collection.

Paul du Pont

Dutuit, vol. iv, pp. 164-165. No. 9. Sixth state. The letters G. H. are taken out. From the collection of Heinrich Füssli & Co.

Two pieces; one lot.

3570—Jacob Jordaens

Engraved by P. de Jode. Dutuit, vol. iv, p. 197. No. 40. Fourth state. The letters G. H. are removed. From the Peoli collection.

Palamedes Palamedesz

Engraved by Paul Pontius. Dutuit, vol. iv, pp. 212-213. No. 64. Fifth state. The letters G. H. are removed.

Van Stalbent, Adriaan

Copy after Pontius. Dutuit, 72. Oval. Unfinished trial proof.

Three pieces; one lot.

3571—Theodor Galle

Engraved by Lucas Vorsterman, sen. Dutuit, vol. iv, pp. 225-226. No. 88. Fourth state. The letters G. H. have been removed.

Gerard Seghers

Engraved by Lucas Vorsterman, jr. Dutuit, vol. iv, p. 233. No. 101. Fourth state. The back part of the head has been enlarged.

Don Antonio Zuniga e Davila

Engraved by Conrad Waumans. Dutuit, vol. iv, pp. 258-259. No. 154. First state. Before J. Meyssen's address was removed.

Three pieces; one lot.

VAN EVERDINGEN, ALDERT

3572—Le Troupeau de Cochons

Drugulin, pp. 31-32. No. 43. Second state. The corners of the plate are rounded, but before all the corners of the border line were closed and before all the sky was shaded. With margin.

La rivière au bas du grand rocher

Drugulin, pp. 32-33. No. 44. Second state. The corners of the plate are rounded, with the slip of the burin, but before the shading of the entire sky. Laid down.

Two pieces; one lot.

3573—La chèvre sur le petit Pont

Drugulin, p. 37. No. 51. Third state. The corners of the plate are rounded and in front of rock in the centre a bunch of grass, but before the border line was strengthened.

Les trois voyageurs au pied du grand rocher

Drugulin, pp. 50-51. No. 70. Third state. The sky has been again shaded across the entire plate, but the plate is not cleaned. Margin.

La femme regardant la nacelle

Drugulin, pp. 54-55. No. 76. Third state. The shading of the sky touches the border line. With the set of diagonal lines in the right lower corner.

Three pieces; one lot.

VAN LEYDEN, LUCAS

3574—The Crown of Thorns
Dutuit, vol. v, p. 65. No. 68.

The Same
(Larger plate.) Dutuit, vol. v, p. 65. No. 69. Good old impression with large margin. From the Wm. Bell Scott collection.

Two pieces; one lot.

3575—Calvary
Dutuit, vol. v, p. 67. No. 74. Second state. The date is no longer reversed. Folded and a small tear skillfully repaired.

3576—The Return of the Prodigal Son
Dutuit, vol. v, p. 68. No. 78. Fine, strong impression, but folded and torn. The tear skillfully repaired. From the Holford collection.

3577—St. Christopher
Dutuit, vol. v, p. 74. No. 108.

The Four Evangelists
Small oval copies of Dutuit, vol. v, pp. 72-73. Nos. 100-104.

Five pieces on two sheets; one lot.

3578—St. Jerome
Dutuit, vol. v, p. 75. No. 114. From the B. Keller and Mary J. Morgan collections.

3579—St. Anthony
Dutuit, vol. v, p. 76. No. 116.

3580—Pyramus and Thisbe
Dutuit, vol. v, p. 80. No. 135. From the Mary J. Morgan collection.

VANNI, FRANCESCO

3581—St. Francis in Ecstasy
Bartsch, vol. xvii, pp. 196-197. No. 3. Exceedingly rare.

VAN OSTADE, ADRIAAN

3582—The Hurdy-gurdy Player
Dutuit, vol. v, p. 223. No. 8. Fourth state. The outline of the right shoulder is complete, and the little gray spot on the mantle to the right is covered with lines.

The Man Looking Out of the Door
Dutuit, vol. v, pp. 223-224. No. 9. Second state.

Two pieces; one lot.

R. Edelheimer.

3583—The Smoker at the Window

Dutuit, vol. v, p. 224. No. 10. Third state. The shadow under the hat near the nose has three sets of lines.

Rural Affection

Dutuit, vol. v, pp. 224-225. No. 10. Ninth state. The plate is heavily retouched with the burin.

Two pieces; one lot.

3584—Man and Woman Conversing — Albert Roullier.

Dutuit, vol. v, pp. 225-226. No. 12. Third state. The border line is still thin and the black spot on the woman's back is very plain. From the Alferoff collection.

3585—The Same

Dutuit, 12. Third state.

The Three Smokers

Dutuit, vol. v, p. 227. No. 13. Fifth state. The crosslines in the right upper corner near the plate reach now the upper border line.

Two pieces; one lot.

3586—The Knifethrust — R. Edelheimer.

Dutuit, vol. v, p. 231. No. 18. Fifth state. The bolt of the door behind the man with the knife raised above his head is no longer visible and the arch has an additional set of vertical lines near the window.

The Singers at a Window

Dutuit, vol. v, pp. 232-33. No. 19. Seventh state. There is a slip of the burin on the nose of the man behind the one singing and his cap is covered with a third set of lines.

Two pieces; one lot.

3587—A Painter — " "

Dutuit, vol. v, pp. 245-247. No. 32. Fourth state. Before the height of the hat was reduced and before the place was cut to 235 mm. by 175 mm. Very fine.

3588—The Anglers — R. R. Seymour.

Dutuit, vol. v, p. 237. No. 26. Fourth state. The border line is reenforced and the horizontal shading in the sky of the right corner is still visible.

Also a Small Copy of it

Both from the Peoli collection.

Two pieces; one lot.

3589—The Luncheon — F. Fleur.

Dutuit, vol. v, pp. 265-267. No. 50. Eighth state. With the verses by Tibull and the strong diagonal lines between the legs of the small

bench, upon which the woman is seated; the border line is re-enforced. Fine impression, with good margin, slightly foxed. From the Esdaile collection.

VAN VLIET, JORIS

3590—Lot and His Daughters

Dutuit, vol. vi, pp. 540-541. No. 1. Second state. With the set of diagonal lines on the rock towards the right upper corner, but before "Clemendt de Jonghe excudit" in the middle of the margin. Very fine. From the Linck and Alferoff collections.

3591—The Rat Killer

Dutuit, vol. vi, p. 552. No. 55. Very fine early impression with margin.

VENEZIANO, AGNOSTINO

3592—The Procession of Silenus

Bartsch, vol. xiv, pp. 192-193. No. 240. Early impression, before the address of Antonio Salamanca. Good margin. From the Durand and Robert-Dumesnil collections.

3593—Venus and Vulcan Surrounded by Cupids

Bartsch, vol. xiv, pp. 261-262. No. 349. First state. Before the address of Ant. Salamanca. Fine early impression.

3594—The "Stregozzo"

Bartsch, vol. xiv, pp. 321-323. No. 426. Laid down. Second state. With the initials.

VISSCHER, CORNELIS

3595—Virgin and Child in a Landscape with Tobias and the Angel

After Titian. Dutuit, vol. vi, p. 467. No. 4. First state. Proof before all letters.

3596—The Ascension

After Paul Veronese. Dutuit, vol. vi, p. 468. No. 9. First state. Proof before all letters. Small hole in lower margin.

3597—A Couple Seated at a Table

After A. van Ostade. Dutuit, vol. vi, p. 491. No. 82. Fourth state. Before De Jonghe's address. From the Burleigh James collection.

VISSCHER, JAN

3598—Le Tâtonneur

After A. van Ostade. Dutuit, vol. vi, pp. 529-530. No. 2. Possibly a second state. Part of the lower margin being cut off, the state cannot be ascertained.

Les Joueurs de Trictrac Sous la Traille

After A. van Ostade. Dutuit, vol. vi, p. 530. No. 3. Fine early impression. The state cannot be ascertained as all margin has been cut off. From the Burleigh James collection.

Two pieces; one lot.

VAN BOUCKEL, ANNA

3599—Christopher, Prince of Portugal

Son of King Antonio, after D. du Moutier. The only plate known by this engraver.

VON SANDRART, JACOB

3600—Johann Jacob Leibniz

After D. Preisler.

Georg Wolfgang Freiherr zu Schwarzenberg

After P. Schik. Engraved by Johann Schweizer.

Charles d'Hovyne

Counsellor of state in Belgium. Engraver unknown.

Three pieces; one lot.

WATERLOO, ANTONI

3601—Le Troupeau et l'Homme à Cheval sur le Pont

Dutuit, vol. vi, p. 575. No. 28. "H" from a set of 12 landscapes marked from "A" to "M" in the upper left corner.

La Rivière Bordée de Rochers

Dutuit, vol. vi, p. 581. No. 50. "4" from a set of six, without numbers.

Le Pont de Planches

Dutuit, vol. vi, p. 582. No. 52. "6" of the same set.

Three pieces; one lot.

3602—The Same

Dutuit, 52.

Le Moulin dans le bois

Dutuit, vol. vi, p. 602. No. 103. "9" of a set of 12 landscapes without numbers.

Two pieces; one lot.

3603—Les Parties de bois Nouvellement Coupées
Dutuit, vol. vi, p. 604. No. 108. First state. The ground in front of the fence to the left is almost without any work. Before the cross-hatchings in front of the fence towards the centre. Very fine.

3604—Le petit Bossu
Dutuit, vol. vi, p. 611. No. 121. "3" from a set of six. From a collection of A. Thomassin.

WIERIX, THE BROTHERS ANTONIE, HIERONYMUS AND JAN

3605—The Last Supper
By A. Wierix.
The Mocking of Christ
By Hier. Wierix, afer Gielis Mostaert. Alvin, p. 37. No. 198.
St. Hubertus
By Hier. Wierix, after M. de Vos. Alvin, p. 175. No. 956. First state. Before the painter's name was removed.
St. Jerome
By Hier. Wierix, after Gielis Mostaert, Alvin, p. 37. No. 198. Lyck's name was replaced by B. Voskyls.
Christ Before Pilate
After J. Strada.
Dives Tortured by the Demons
Alvin, p. 209. No. 1102.
The Martyrdom of St. Peter, St. Paul and St. Stephen
Seven pieces; one lot.

3606—Claude Aquaviva
By Hieronymus Wierix. Alvin, p. 378. No. 1857.
Louis Dorléans
By Hieronymus Wierix. Inlaid. From the P. Mariette collection.
Two pieces; one lot.

3607—Title Pages and Frontispieces
A collection of 227 pieces containing many rare specimens by I. Droeschout, Elstracke, Gaultier, Marshall and Vaughan. Neatly mounted in one scrap album with a written list of 145 of them. Ex libris Ditchfield, M.D.
One lot.

3608—The Same
A collection of 1024 pieces neatly mounted in four scrap albums as follows:

History and Literature
2 volumes, containing 141 and 411 pieces.

Theology
Containing 264 pieces.

Science—Medicine
Containing 208 pieces. A written, but incomplete list goes with each volume. Ex libris Ditchfield, M.D.

One lot.

17 50 3609—The Same Mrs. Dillingham
A collection of 16 pieces
By Cross, C. van de Passe, Elstracke, Marshall, White and others. All in very fine state of preservation and very rare.

One lot.

15 00 3610—The Same R. Fridenberg
A collection of 25 pieces
By S. van de Passe, Elstracke, Gaywood, Hertochs, Hollar, Marshall, Picquet, Rawlins and others. All in very fine condition and very rare.

One lot.

22 50 3611—The Same
A collection of 152 Title pages, Frontispieces, Tailpieces and Printers' marks
Rare and interesting.

J. F. Sabin *One lot.*

WOODCUTS (ANCIENT AND MODERN)

ANDREANI, ANDREA

15 00 3612—The Adoration of the Magi R. Fridenberg
After Luini, Chiaroscuro. Bartsch, vol. xii, p. 30. No. 4. Three different impressions, each of them having the tone printed from a different plate. All from the Didot and Peoli collections.

Three pieces; one lot.

20 00 3613—The Virgin and Child and St. John " "
After Casolano. Chiaroscuro. Bartsch, vol. xii, p. 57. No. 13. Laid down.

The Virgin and Child and St. John, Also St. Catherine and St. Francis
After Ligozzi. Chiaroscuro. Bartsch, vol. xii, p. 67. No. 27. Both from the Peoli collection.

Two pieces; one lot.

BEHAM, HANS SEBALD

3614—Christ Crucified
Bartsch, vol. viii, p. 233. No. 90.

Luther Translating the Bible
By an unknown engraver.

Crucifix, a Shrine and a Coffin with the Body of a King
By an unknown engraver.

Three pieces; one lot.

BURGKMAIR, HANS

3615—Battle Between the Troops of Emperor Maximilian I and the Swiss. No. 72.
Bartsch, vol. vii, pp. 224-229. No. 80.

The Emperor Maximilian I Receiving a Young Princess. No. 88. From the "Weiss Kunig." Bartsch, 80. Both from the Didot and Peoli collections.

The Emperor Hunting

Three pieces; one lot.

CRANACH, LUCAS

3616—Adam and Eve
Bartsch, vii, p. 279. No. 1. From the Gervaise, Didot and Peoli collections.

3617—The Agony in the Garden
Bartsch, vii, p. 250.

The Virgin and St. Ann
Bartsch, vii, p. 285. No. 68. Inlaid.

Venus
Bartsch, vol. vii, p. 291. No. 113. From the Didot and Peoli collections.

Three pieces; one lot.

3618—Martin Luther
Heller, p. 245. No. 657. Passavant, vol. iv, p. 19. No. 199. With German text.

Philip Melanchton
Bartsch, vol. vii, p. 300. No. 153. From the Von Nagler collection and duplicate from the Berlin Museum.

Two pieces; one lot.

DA CARPI, UGO

3619—The Death of Ananias
After Raphaël. Chiaroscuro. Bartsch, xii, pp. 46-47. No. 27. Second state. The inscription "Quis quis has tabella," etc., removed. From the Peoli collection.

A Sybil
After Raphaël. Chiaroscuro. Bartsch, vol. vii, p. 89. No. 6. Copy in watercolor on green paper.

Envy Chased from the Temple by Hercules
After B. Peruzzi. Chiaroscuro. Bartsch, vol. xii, p. 133. No. 12. First state. From the Didot collection.

Three pieces; one lot.

DÜRER, ALBRECHT

3620—Samson Killing the Lion
Bartsch, vol. vii, p. 116. No. 2. Has been folded. A tear neatly mended, to the right, crosses the tail of the lion. From the collection of Storck of Milan.

3621—The Three Kings Bringing Presents to the Infant Jesus
Bartsch, vol. vii, p. 116. No. 3. Has been folded. At the right, half-way up the print, a tear has been repaired. On paper with the watermark of the imperial eagle. (Hausmann, No. 51.)

3622—Christ Presented to the People
Bartsch, vol. vii, p. 117. No. 9. From the Great Passion on Wood. Proof without the text at the back (on paper with watermark Hausmann No. 39). In perfect condition with margin. From the Peoli collection.

3623—The Crucifixion
Bartsch, vol. vii, p. 117. No. 11. From the Great Passion on Wood. Without the text at the back. From the Peoli collection.

3624—The Virgin and the Holy Women Weeping Over the Dead Body of Christ
Bartsch, vii, p. 117. No. 13. From the Great Passion on Wood. Without the text at back. Watermark of a serpent. From the Peoli collection.

12 50 Kespel & Co

3625—The Resurrection

Bartsch, vol. vii, p. 118. No. 15. From the Great Passion on Wood. Without the text at the back. Clearly printed impression, in fine condition, with margins. From the Peoli collection.

12 50 Geo. Busse

3626—Christ Taking Leave of His Mother

Bartsch, vol. vii, p. 119. No. 21.

Christ Praying upon the Mount of Olives

Bartsch, vol. vii, p. 119. No. 26.

Christ Before Pilate

Bartsch, vol. vii, p. 120. No. 31. From the Small Passion on Wood. Proofs without the text at the back. Bartsch, No. 31. Has been trimmed at the right.

5 50 Thos Santon. *Three pieces; one lot.*

3627—Christ Presented to the People

Bartsch, vol. vii, p. 120. No. 35.

Christ Bearing His Cross

Bartsch, vol. vii, p. 120. No. 37. From the Small Passion on Wood. Without the text at the back. The conservation of Bartsch 35, leaves something to be desired.

400 00 F. Freder *Two pieces; one lot.*

3628—The Life of the Virgin

Bartsch, vol. vii, pp. 131-133. Nos. 76-95. The complete set of 20 wood cuts, including the very rare frontispiece, which so often is missing from the series. They are all without the text, in fine condition, and with ample margins. Watermarks of the small Two Towers and the little High Crown.

The Death of the Virgin and the Assumption of the Virgin

On paper with the watermark of the Bull's head. The Virgin seated upon a crescent (Bartsch, No. 76) is from the J. D. Böhm and W. Bell Scott collections, all the others in the set are from the Count von Enzenberg and W. Bell Scott collections. It rarely happens that a set of such uniform quality is offered for sale.

Twenty pieces; one lot.

17 50 M. Sloan.

3629—The Annunciation

Bartsch, vol. vii, p. 132. No. 83. Without the text. From the Peoli collection.

The Nativity

Bartsch, vol. vii, p. 132. No. 85. Fine impression, with the Latin text. From "The Life of the Virgin." From the Peoli collection.

Two pieces; one lot.

3630—The Circumcision

Bartsch, vol. vii, p. 132. No. 86. Without the text. From the Peoli collection.

The Adoration of the Magi

Bartsch, vol. vii, p. 132. No. 87. Without the text. Has been mounted. From the "Life of the Virgin."

3631—The Death of the Virgin

Bartsch, vol. vii, p. 132. No. 93. From the "Life of the Virgin." Without the text. From the A. Firmin-Didot and Peoli collections.

The Adoration of the Virgin

Bartsch, vol. vii, p. 133. No. 95. Has been mounted. From the Henri, Baron de Triquetti collection.

Two pieces; one lot.

3632—The Virgin, Seated, Suckling the Infant Jesus

Bartsch, vol. vii, p. 135. No. 99. Has been torn and mended in upper right corner, and has been folded. From the A. Firmin-Didot and Peoli collections.

3633—The Virgin Seated, with an Apple

Bartsch, vol. vii, pp. 135-136. No. 101. Very small hole near the Virgin's thumb, otherwise in splendid condition, with large margins.

3634—The Same

Beautifully printed and early proof before the border line wore down. With large margins and in very fine condition. From the Peoli collection.

3635—The Virgin with the Rabbit

Bartsch, vol. vii, p. 136. No. 102. From the A. Firmin-Didot collection. Has been folded four times.

The Blowing of the Sixth Trumpet

Copy of Bartsch, vol. vi, p. —. No. 69. By Hieronymus Greff.

Two pieces; one lot.

3636—The Universal Judgment

Bartsch, vol. vii, p. 103-104. No. 124. Fine and clearly printed impression on paper with the watermark, Hausmann No. 55. From the A. Firmin-Didot and Peoli collections.

3637—Herodias Receiving the Head of John the Baptist

Bartsch, vol. vii, p. 143. No. 126. Good impression, in excellent condition.

Miss Lorenz

30 ☆ 3638—The Knight and the Foot Soldier

Bartsch, vol. vii, p. 145. No. 131. Has been torn in upper right corner and mended on the trunk of the tree to the left.

12 ☆ 3639—The Congress of the Three Kings " "

Bartsch, vol. vii, pp. 149-159. No. 138. From the Triumphal Arch of Maximilian. Impressions of this block are very rare. Has been torn and carefully mended down the middle of the print, and repaired in the sky above the head of the King to the right. From the A. Firmin-Didot and Peoli collections.

A R Seymour.

10 ☆ 3640—Saint Barbara Seated and Facing to the Left

Bartsch, vol. vii, app., p. 181. No. 24. Second state, with the monogram. Clearly printed impression. Has been mounted around the edges.

FLÖTNER, PETER (attributed to)

F. Reder.

10 ☆ 3641—Diana and Actaeon

Printed from two blocks and joined in the centre. Rare.

GRÜN, HANS BALDUNG

3642—The Groom and the Sorceress

Passavant, vol. iii, p. 324. No. 76. From the Wm. Bell Scott collection.

JACKSON, J. B.

J. F. Sabin.

5 ☆ 3643—The Entombment

After Jacopo de Ponte. Chiaroscuro.

The Sacrifice

After one of Raphaël's cartoons by an unknown engraver. Chiaroscuro.

Two pieces; one lot.

OSTENDORFER, MICHEL

3644—The Pilgrimage to the "Beautiful Madonna" of Regensburg

Passavant, vol. iii, p. 312. No. 13. The upper part cut out and therefore laid down. Very rare.

SCHÄUFELEIN, HANS

Miss Lorenz.

10 ☆ 3645—The Passion of Jesus Christ

From Das Lieden Jesu Christi gesatzweis bezwungen durch Wolfgang Man. Augsp. 1515. Durch den jungen Hans Schönsperger. Bartsch, vol. vii, p. 250. No. 23-25.

Also four other woodcuts from the same book.

Twenty-five pieces; one lot.

3646—Christ Bearing His Cross
Bartsch, vol. vii, pp. 251-152. No. 28.
Un seigneur assis entre deux dames au bas d'une tribune où il y a des musiciens. Bartsch, vol. vii, p. 265. No. 96.

Also an Old Copy of the Same
All three from the Didot and Peoli collections.

Three pieces; one lot.

SOLIS, VIRGIL

3647—St. Jerome
From "Biblische Figuren des neuen Testaments." Bartsch, vol. ix, pp. 316-317. No. 1.

Illustration to "The Fables of Esopus
Bartsch, vol. ix, pp. 321-323. No. 8. Also ten other old woodcuts on six sheets.

Eight pieces; one lot.

UNKNOWN ENGRAVERS

3648—Adam and Eve
St. Matthew
Pyramus and Thisbe, etc.

Three pieces; one lot.

VAN SICHEM, CHRISTOFFEL

3649—Otto Heinrich von Schwarzenberg
After H. Goltzius. Dutuit, vol. iv, p. 512. No. 3. From the De Triquetti collection. Also six other woodcuts by various engravers.

Seven pieces; one lot.

VARIOUS

3650—A Collection of 169 Woodcuts
By B. Jenichen, G. Leigel, Ostendorfer, V. Solis, T. Stimmer and others, mostly with old coloring. Neatly mounted in two scrap albums, bound in sheepskin back and paper covers, gold tooling, containing 73 and 96 respectively.

Two volumes.

3651—A Collection of 123 Woodcuts
By J. Amann, A. Altdorfer, H. Burgmaier, M. Lorch, M. Ostendorfer, M. Schwarzenberg, J. Stimmer and others. Also H. Brosamer's illustrations to Petrarch's Proverbs and to Cicero. Neatly mounted in two scrap albums, bound in sheepskin back and paper covers, containing 67 and 56 respectively.

Two volumes.

3652—A Collection of 241 Reprints from old German woodblocks
By Altdorfer, Burgkmar, Büsinck and others. Bound in half morocco, gilt edge.

3653—Facsimiles of Ancient Playing Cards
From the originals in the British Museum and in the collection of Mr. Douée. Mounted in two scrap albums bound in full Russia and gilt edge.

Two volumes.

3654—A Scrapbook
Containing 38 loose proofs of vignettes; most likely by Papillon, also 41 proofs by Papillon and Veronica Fontana.

Thirty-two pieces; one lot.

3655—Scrapbook
Containing 168 book illustrations. All hand-made proofs of modern woodcuts on China paper.

3656—A Collection of 307 Hand-made Proofs on China Paper
Of book illustrations, after Birket Foster, Humphreys, Miller, Melville, Dudley and others, with a complete written list. Neatly mounted in two scrap albums. Bound in full morocco (blue) with gold tooling, gilt edges.

Two volumes.

3657—A Collection of 359 Modern Woodcuts
Some of them hand-made proofs on China paper. Neatly mounted in two scrap albums, containing 113 and 246 prints respectively, bound in full morocco (one light blue—one maroon), with gold tooling, gilt edges.

Two volumes.

3658—A Collection of 84 Proofs of Modern Woodcuts
After paintings by the old masters. Neatly mounted in one scrap album, bound in half morocco, with gold tooling, gilt top.

3659—A Collection of 39 Handproofs on China Paper of Woodcuts
By L. Chapon, Dujardin, W. Brown, Delangle, Pontenier, Gouchard, Coste, Ligny, Pannemaker and Carbonneau, after works by Michel Angelo and Titian.

Thirty-nine pieces; one lot.

3660—A Collection of Miscellaneous Wood Engravings
Most of them hand-made proofs on China paper. Containing examples of Bewick, Williams, Thompson and others.

402 pieces; one lot.

JAPANESE WOODCUTS PRINTED IN COLORS

HIROSHIGE, 1770-1850

3661—View of the Sumida River
Bridge and fireworks (River Festivities).

SHUNSHO, KATSUMAGA, 1730-1792

3662—Three Young Ladies in a Landscape

TOYOKUNI, 1769-1825

3663—Three Ladies Near a Screen

3664—Ladies Fishing

UTAMARO, 1753-1805

3665—Hairdresser Dressing a Lady's Hair

3666—Actress and Two Girls Playing Instruments

3667—Three Actresses
All are very fine impressions with splendid coloring, and very rare. They are stretched on Japanese vellum paper for protection.

MEZZOTINTS

BAILLIE, WILLIAM (CAPTAIN)

3668—Sophonisba Angusciola
After her own painting. Smith, vol. i, p. 5. No. 1.

The Holy Family and St. John
After Bar. Schidone. Andresen, vol. i, p. 50. No. 2.

Two pieces; one lot.

BARNEY, W. WHISTON

3669—Louisa, Eldest Daughter of Sir Chas. W. Boughton
Married 1807 to S. Andrew, Ld. St. John. Open letter proof.

BECKETT, ISAAC

3670—Catharine, Queen Dowager
After Sir Peter Lely. Smith, vol. i, p. 24. No. 13. Second state. Earrings, and one-fourth-inch margin added at bottom and sides of oval. Beckett's name replaced by that of Smith. Inlaid.

3671—Anne Killigrew
After her own painting. Smith, vol. i, p. 37. No. 56. Second state. Before "I. Smith ex."

BLOOTELING, ABRAHAM

3672—Catharine, Queen of Charles II
After Sir Peter Lely. Smith, vol. i, p. 66. Letter "e."

BOLOMEY

3673—Frederica Sophia Wilhelmina, Princess of Orange and Nassau
Consort of William V of Orange and sister of Frederick William II, King of Prussia.

BOYDELL, JOSIAH

3674—Claude Gelleé—le Lorrain
Frontispiece to "Liber Veritatis," vol. ii. Smith, vol. i, p. 82. No. 2.

BROOKSHAW, RICHARD

3675—Miss Greville
After Sir Joshua Reynolds. Smith, vol. i, p. 102. No. 12.

Joseph Marchi
After Sir Joshua Reynolds. Smith, vol. i, pp. 103-104. No. 16. Inlaid.

Lady Scarsdale and Her Son
After Sir Joshua Reynolds, engraved by S. Paul. Smith, vol. iii, p. 922. No. 6.

Three pieces; one lot.

"A. BROWNE EXCUDIT"

3676—The Right Hon'ble Lady Grey
After Sir Peter Lely. Smith, vol. i, p. 112. No. 12. First state. Before Browne's address was burnished out. Very fine.

3677—The Right Hon'ble Elizabeth, Countess of Northumberland
After Sir Peter Lely. Smith, vol. i, p. 117. No. 26. Very fine.

CLOWES, BUTLER

3678—Miss Frances Attwood
Afterwards Mrs. Manniok, daughter of the Writing Master of Christ Hospital. Smith, vol. i, p. 138. No. 1. Proof with the artist's name and publication line in scratched letters.

COOPER, RICHARD

3679—Rembrandt's Mistress
After his own painting. Andresen, vol. i, p. 288. No. 4.

DAGOTY, GAUTIER

3680—François Boucher
After Roslin.

DAWE, GEORGE

3681—James Northcote
After his own painting. Smith, vol. i, pp. 151-152. No. 11.

3682—Benjamin West
After A. Robertson. Smith, vol. 1, p. 152. No. 13. First state. Open letter proof. Good margin.

DAWE, PHILIP

3683—Edward Shuter
Smith, vol. i, p. 156. No. 10. Fifth state. The plate cut three-eighths at bottom and address erased.

Soaping Linen
After H. Morland. Smith, vol. i, p. 158. No. 21.
Two pieces; one lot.

DIXON, JOHN

3684—Joshua Kirby
After Thos. Gainsborough, designer in Perspective and author of Dr. Brook Taylor's method of "Perspective Made Easy." Smith, vol. i, p. 212. No. 21. Folded and straightened out.

DUNKARTON, ROBERT

3685—Henry Wriothesley, Earl of Southampton
Smith, vol. i, p. 236. Proof before all letters.

3686—Death of Lucretia
After Benjamin West. Scratched letter proof. Not mentioned by Smith or Andresen.

3687—Endymion Porter
Smith, vol. i, p. 261. First state. Proof before any letters.

Lady and Child (The Virgin and Child).
After Sassoferrato. Wessely, p. 27. No. 67.

The Holy Family
After Guercino. Wessely, p. 28. No. 68.

Three pieces; one lot.

3688—Sleeping Nymphs
After P. P. Rubens. Wessely, pp. 33-34. No. 83. First state. Proof with the artists' names and the publication line in scratched letters, and before the motto on the ribbon of the coat-of-arms. Fine impression with margin.

3689—Jupiter and Calisto
After A. Van Dyck. Wessely, p. 35. No. 86. First state. Only with the artists' names and the publication line in scratched letters, the lower plate margin is not cleaned.

3690—Sleeping Bacchus
After Luca Giordano. Wessely, p. 35. No. 87. First state. Proof with the artists' names and the publication line in scratched letters. Before the motto on the ribbon of the coat-of-arms.

3691—Galatea
After Luca Giordano. Wessely, p. 36. No. 89. Second state. Proof with the coat-of-arms, the artists' names and publication line in scratched letters.

3692—The Quartet
After G. Schalcken. Wessely, p. 50. No. 126. First state. Proof with the artists' names and the publication line in scratched letters. The lower plate margin has not been cleaned.

3693—Perseus and Andromeda
Diana and Actëon
Hercules and Omphale
All after Cipriani. Aquatints in brown. From "The collection of prints after sketches and drawings by G. B. Cipriani."

Three pieces; one lot.

FABER, JOHN, SR.

3694—Desiderius Erasmus
Petrus Martyr
Smith, vol. i, p. 292. No. 58q. From the retouched plates, with Houston's name and the entire inscription changed.

FABER, JOHN, JR.

3695—Sir Godfrey Kneller
After his own painting. (From the Kitcat Club.) Smith, vol. i, p. 376. No. 208 I.

3696—Charles Montague, Earl of Halifax
After Sir G. Kneller. (From the Kitcat Club.) Smith, vol. i, p. 379. No. 208. xix.

3697—Philip Mercier
After his own painting. Smith, vol. i, p. 394. No. 239. Third state. After the word "Scutarius" was changed to "Armiger."

3698—John Milton
Frontispiece to "New Memoirs of Milton," by Peck. Smith, vol. i, pp. 395-396. No. 243.

3699—Michael Rysbrack
After J. Vanderbank. Smith, vol. i, pp. 419-20. No. 314. Second state. With Faber's address, but before the plate was damaged by scratches. From the collection Amann.

3700—Samuel Scott
After T. Hudson. Smith, vol. i, p. 421. No. 319. Second state. Faber's Drury Lane address changed to that of Bloomsbury Square.

3701—The Same
All margin cut off and folded.

3702—John Selden
Smith, vol. i, p. 422. No. 322. Second state. With the full inscription.

3703—Sir James Thornhill
After I. Highmore. Smith, vol. ii, p. 431. No. 345.

3704—Portrait of a Lady

After Henry Pickering. Smith, vol. i, p. 459. No. 417a. First state. Proof before all letters. From the collection of J. A. G. Bouchier.

FINLAYSON, JOHN

3705—David Garrick

After Joshua Reynolds. Smith, vol. ii, p. 480. No. 7. Third state. With the inscriptions. Good old impression.

FISHER, EDWARD

3706—Paul Sandby

After F. Cotes, chief drawing-master at Woolwich. Smith, vol. ii, p. 505. No. 54. Fine impression with large margin.

GEIGER, ANDREAS

3707—Cupid

After L. A. Sirani. First state. Proof before all letters and before the lower plate margin was cleaned. Large margin.

GOLE, JACOBUS

3708—Portrait of the Artist

After D. vr. Plaes. With margin.

3709—The Same

Earlier impression, before the plate was generally made lighter.

3710—Johannes Oyers

Johannes Smit

3711—Jan Steen Playing the Guitar and Singing

After his own painting.

Two pieces; one lot.

3712—Hendrik Noteman

After A. van Gelder. Proof before all letters. Nagler, vol. v, p. 268.

3713—Boy Drawing from a Plaster Cast of Venus by Candle Light

After G. Schalcken.

3714

3714—Lady Singing, Accompanied by a Violinist
After G. Metzu. Andresen, vol. i, p. 593. No. 7. First state. Proof before all letters.

GRAHAM, G.

10/- 3715—Van Tromp, Dutch Admiral
After Rembrandt. Smith, vol. ii, p. 529. No. 3. First state. Script letter proof. With two collectors' marks not mentioned by Fagan.

GREEN, VALENTINE

15/- 3716—Joseph Carreras
After Sir Godfrey Kneller. Smith, vol. ii, p. 542. No. 20. First state. Before the retouch.

3717—Portrait of the Engraver
After L. F. Abbott. Smith, vol. ii, p. 558. No. 57. Second state. With the inscriptions. Big margin.

20/- 3718—The Same
Fine early impression, with margin.

20/- 3719—Eleanor Gwyn
After Sir Peter Lely. Smith, vol. ii, p. 560. No. 60. Second state. With all the inscriptions. An unusually fine impression, almost as good as a proof; with margin.

10/- 3720—Leda and the Swan
After G. Willison. First state. Proof with the artists' names and the publication line in scratched letters. The lower plate margin uncleaned.

10/- 3721—A Fryar's Head
After P. P. Rubens.

The Virgin, Jesus, Elizabeth and St. John
After Willibert.

The Marriage of St. Catherine
After C. Procaccini.

Three pieces; one lot.

GREENWOOD, JOHN

1/- 3722—Frans Mieris and His Wife
After his own painting. Not mentioned by Andresen or Smith. First state. Proof before all letters.

HAID, JOHANN ELIAS

3723—Portrait of Johannes Kupezky, the Painter
Andresen, vol. i, p. 637. No. 7. A very fine striking portrait. Perfect in quality and condition.

HAID, JOHANN JACOB

3724—Portrait of Johann Rudolph Huber
After his own painting.
Another plate of the same portrait in reversed position.
Two pieces; one lot.

3725—George de Mareés
After his own painting.

Marcus Fridericus Kleinert
After his own painting. Andresen, vol. i, p. 638. No. 6.
Two pieces; one lot.

3726—Jacques Antoine Arland
After Nicolas de Largillière. Andresen, vol. i, p. 638. No. 8.

Michael Goffard, M.D.
Proof before all letters. With large margin.
Two pieces; one lot.

HODGETTS, THOMAS

3727—Joseph Ames
Open letter proof. Inlaid.

John More
Bishop of Ely, after the engraving by R. White.

The Same
Proof before all letters.

William Herbert
Inlaid.
Four pieces; one lot.

HOUSTON, RICHARD

3728—The Hon'ble Mrs. Barrington
After Joshua Reynolds. Smith, vol. ii, p. 646. No. 6. Second state. Before Houston's address was replaced by Sayer's.

3729—Lady Selina Hastings
After Joshua Reynolds. Smith, vol. ii, p. 668. No. 63. Second state. Before Bowles' address was changed to that of Parker.

3730—The Right Hon'ble Henry Bilson Legge
After W. Hoar. Smith, vol. ii, p. 671.* No. 70a.

Edward, Duke of Buckingham
Engraver unknown. Proof before all letters.

Mr. Wycherly
After Sir Peter Lely, by an unknown engraver. The two last ones not mentioned by Smith.

Three pieces; one lot.

3731—Richard Mead
After A. Ramsay. Smith, vol. ii, p. 675. No. 79. Second state. The writing on the letter is very indistinct.

3732—The Rat Catcher
After Cornelis Visscher. Very fine, early impression.

JONES, JOHN

3733—Miss Kemble
After Joshua Reynolds. Smith, vol. ii, pp. 756-757. No. 42. From the retouched plate.

KYTE, FRANCIS

3734—Edmd. Spencer
From "Worthies of Britain." Smith, vol. ii, p. 795. No. 13b. Only one quarter of the plate. Inlaid.

KINGSBURY, HENRY

3735—Miss Williams
After the engraver's own painting. Smith, vol. iv, p. 788.* No. 15a. Proof with the name of the personage and publication line in scratched letters.

LAWRENCE, SIR THOMAS

3736—Portrait of the Painter
Engraved in stipple by F. C. Lewis.

The Same
Engraved in stipple by F. C. Lewis. On India paper.

The Same
Engraved in mezzotint by Wm. Giller. Proof before all letters.

The Same
Engraved in stipple by F. C. Lewis. Proof before all letters.

Four pieces; one lot.

3737—The Same

Engraved by C. Turner. Open letter proof.

The Same

Lithograph by W. C. Ross.

The Same

Deathmask in three positions. Lithograph by R. T. Lane.

The Same

Three proofs before all letters, on India paper, by various engravers.

Six pieces; one lot.

3738—The Father of the Artist, Princess Charlotte, The Master's Arbuthnot and Three Children's Portraits

Stipples engraved by F. C. Lewis. Some proofs and some slightly touched with watercolors. Also a trial proof of Henry and John Labouchere, engraved by W. Wass.

Eight pieces; one lot.

3739—The Arbuthnots

Engraved in stipple by F. C. Lewis.

Mrs. Arbuthnot and King George IV

Both line engravings by W. Ensom. Lettered proofs on India paper.

Mrs. Siddons

Etching by F. Raubicheck. Two signed artist's proofs, one printed in red.

Five pieces; one lot.

3740—Sir E. Codington

Finished trial proof.

Sir W. Knighton

Engraved by C. Turner. Proof before all letters. (Third trial.)

Robert Viscount Melville

Engraved by C. Turner. Proof before all letters.

Mirza Abu Taleb Khan

Engraved by John Lucas. Script letter proof on India paper.

Wm. Pennicott

Engraved by S. W. Reynolds. Open letter proof.

Five pieces; one lot.

3741—Lady Dover

Engraved by J. H. Watt. Artist's proof on India paper.

Countess Gower and Her Child

Engraved by Finden. Open letter proof on India paper.

Master Lambden

Engraved by W. Ensom. Artist's proof on India paper.

Mrs. Arbuthnot
Engraved by W. Ensom. Open letter proof on India paper.

Lady Playing Guitar
Engraved by W. Ensom. Artist's proof on India paper.

Five pieces; one lot.

3742—Master Hope
Engraved by Samuel Cousins. Script letter proof, full margin.

3743—Mrs. Littleton
Proof before all letters on India paper.

Lady Grosvenor
Script letter proof on plate paper. Both engraved by C. Turner.

Two pieces; one lot.

3744—Donna Maria, Queen of Portugal
Engraved by John Lucas. Script letter proof (name of personage, publisher's line and the word "proof" erased).

Lady Sophia Brownrigg
Engraved by C. Turner. Proof before all letters. Large margin.

Two pieces; one lot.

3745—Miss Murray
Line engraving by G. H. Phillips. Andresen, vol. ii, p. 292. No. 15.
Proof before all letters. Large margin.

Jane Bowdler
Stipple by R. M. Meadows.

Boy Holding an Open Book
Line engraving.

Three pieces; one lot.

3746—Lady Peel
Engraved by W. Giller. Script letter proof.

The Dew Branch
Engraved by Edw. McInnes. Script letter proof.

Two pieces; one lot.

3747—Ten Ladies' Portraits
Engraved in stipple by F. C. Lewis. Mostly proofs and some touched with watercolors. Among them Lady Agar Ellis, Mrs. Fitzgerald, Mrs. Fairlie, Lady Dover, Miss Bloxam and Countess Woronzon.

Ten pieces; one lot.

3748—Twelve Portraits of Celebrated Men
Engraved by Bromley, Cardon, Freeman, H. Meyer and others.

Twelve pieces; one lot.

LEONART, JOHANN FRIEDRICH

3749—Isabella van Assche

Wife of Justus de Merstraten. Andresen, vol. ii, p. 41. No. 22. Fine impression of a very early plate in mezzotinto. Before 1680.

Nicolaus Willings

After his own painting. Andresen, vol. ii, p. 42. No. 25.

Two pieces; one lot.

LOUW, PIETER

3750—Portrait of an Oriental

Andresen, vol. ii, p. 89. No. 3.

LUPTON, THOMAS

3751—Fishing Boats in a Calm

After van der Capella and three other proofs by the same engraver.

Landscape

After W. Collins, engraved by H. Collen. Script letter proof on India paper.

Five pieces; one lot.

MAC ARDELL, JAMES

3752—Charles Erskine

After Thos. Hudson. Smith, vol. ii, p. 858. No. 62. Second state. With the full inscription. Fine impression with margin.

3753—Frances, Countess of Essex

After Joshua Reynolds. Smith, vol. ii, pp. 858-859. No. 63. Second state. The plate is retouched. The capital of the pilaster effaced.

3754—Daniel Lock

After Wm. Hogarth. Smith, vol. ii, p. 879. No. 120.

John Pine

After Wm. Hogarth. Smith, vol. ii, p. 887. No. 143. Most likely second state. The part of the print where the address would appear is cut off.

Two pieces; one lot.

3755—Jan Punt

The engraver, after van der Myn. Smith, vol. ii, p. 889. No. 148. First state. Before any inscriptions. Fine proof with large margin, but laid down.

3756

3756—Henrietta, Countess of Rochester
After Sir Peter Lely. Smith, vol. ii, p. 892. No. 156. Before any letters and only this state mentioned by Smith. Very rare and fine.

3757—Mrs. Turner of Clints in Yorkshire
After Joshua Reynolds. Smith, vol. ii, pp. 900-901. No. 179. First state. Before the retouch and before address and price was erased.

3758—Mrs. Woffington
After A. Pond. Smith, vol. ii, pp. 903-904. Only one state mentioned by Smith besides the modern reprint. This impression is of unusual delicacy and well preserved, besides being from a plate of rare excellence.

3759—Lady with Embroidered Sleeve
After A. Ramsay. (On the Strawberry Hill print Walpole has written "Mrs. Gumledon, a Finland Lady"—Smith.) (Marshall Keith's mistress.) Smith, vol. ii, p. 906. No. 198. Second state. The inscription erased.

3760—The Blacksmith
After Adriaan Brouwer. Fine impression.

3761—The Same
Slightly brown.

MARCHI, JOSEPH PHILIP LIBERATI

3762—Samuel Dyer
After Sir Joshua Reynolds. Smith, vol. ii, p. 914. No. 6. First state. Proof before all letters. The lower plate margin has not been cleaned. Exceedingly fine and rare.

MORLAND, GEORGE

3763—A Pig Stable
Mezzotint by an unknown engraver. Without any inscriptions.

MURPHY, JOHN

3764—The Cyclops at Their Forge
After Luca Giordano. Andresen, vol. ii, p. 213. No. 13. Second state. Open letter proof. Large margin.

PETHER, WILLIAM

3765—Helena Forman

Ruben's second wife, after P. P. Rubens. Smith, vol. iii, p. 983. No. 13. First state. With the artists' names and publisher's line only in scratched letters. The lower plate margin is still uncleaned. Very fine. From the collection of Prince Lobanow Rostowsky.

3766—Portrait of the Engraver

After his own design. Smith, vol. iii, p. 986. No. 26. First state. Proof before all letters. On large paper.

3767—The Same

A later impression. With a scratch extending from the right eyebrow across the forehead and into the hair. The lower plate margin shows signs of burnishing, which may be the result of the burnishing out of the inscription of the second state. They are partly covered up again with roulette work. No margin.

3768—Rembrandt's Wife in the Character of a Jew Bride

After Rembrandt. Smith, vol. iii, p. 988. No. 30. Second state. With the full inscription.

3769—The Jew Rabbi

After Rembrandt. Smith, vol. iii, p. 991. No. 39. First state. Proof with the artists' and publisher's names and publication line only in scratched letters. The lower plate margin is still uncleaned. Very fine.

PHILLIPS, CHARLES

3770—The Boy and Pidgeons

After Francesco Mola. Andresen, vol. ii, p. 291. No. 6. Third state, with the full inscription.

PURCELL, RICHARD

3771—Miss Fanny Murray

After H. Morland. Smith, vol. iii, pp. 1022-1023. No. 57. First state. Before the engraver's name was changed to that of McArdell and before the address was erased. Scarce.

3772—Georgiana, Countess Spencer, and Her Daughter

After Sir Joshua Reynolds. Smith, vol. iii, p. 1025. No. 70.

3773—Portrait of Béranger
After H. Scheffer. Proof before letters with the artists' names in scratched letters.

3774—Matthew Boulton
After C. F. de Breda. Open letter proof.

3775—Thomas Girtin
After John Opie.

3776—James Heath
After T. Kearsley.

3777—Mr. S. Northcote
After J. Northcote. Fine early impression.

3778—The Countess of Northumberland
The Honorable Mrs. T. Parker
Lady Salisbury
All after Joshua Reynolds. Open letter proofs, with full margin.
Three pieces; one lot.

3779—Miss Polly Kennedy
Mrs. Merrick
Miss Nelly O'Brien
All after Sir Joshua Reynolds. Open letter proofs with full margin.
Three pieces; one lot.

3780—Lady Carysfoot
Lady Hamilton as Bacchante
And two other portraits of ladies. All after Sir Joshua Reynolds. Open letter proofs with full margin.
Four pieces; one lot.

3781—Honorable Francis Ingram
Lady Catherine Manners
And another portrait of a lady. All after Sir Joshua Reynolds. Open letter proofs with full margin.
Three pieces; one lot.

3782—Honorable George Seymour Conway
And another portrait of a boy. Both after Sir Joshua Reynolds. Open letter proofs and a proof before all letters of the second plate.

Holy Family
After Proccacini.

Discretion
After Dubufe, engraved by Maile.

Five pieces; one lot.

3783—Nine Portraits of Celebrated Men
After Sir Joshua Reynolds. Open letter proofs with full margin.

Nine pieces; one lot.

3784—Thirty-two Portraits
After Sir Joshua Reynolds. Engraved on seven plates. Mostly open letter proofs with full margin.

Seven pieces; one lot.

SAY, W.

3785—"Her Seat o'er Ætna's Mouth, " "
Involved in smoke and pillow'd by the flames Urganda took." After C. Fuseli. From William Say's collection.

Danaë
After Titian. Printed for and sold by Robert Sayer.

Two pieces; one lot.

SCHENK, PIETER

3786—William, Duke of Gloucester
After Sir Godfrey Kneller. Reversed copy of J. Smith's engraving. Smith, vol. iii, p. 1173. No. 111.

Portrait of Norel

Two pieces; one lot.

SIMON, JOHN

3787—Sir Samuel Garth
After Sir Godfrey Kneller. Smith, vol. iii, p. 1090. No. 68. First state. Before "Touson in ye strand" was replaced by "Smith Covent Garden." Fine impression on large paper.

3788—Mr. Matthew Prior
After I. Richardson. Smith, vol. iii, p. 1111. No. 127. First state. Before Overton's address. Fine, rich impression.

3789—Sir John Vanbrugh
After Sir Godfrey Kneller. Smith, vol. iii, pp. 1121-1122. First state. Before the engraver's name and address was erased. There is just enough left of the lower margin to show the upper part of "Simon fecit."

3790—Hon. Robert Cecil
After Godfrey Kneller. Smith, vol. iii, p. 1148. No. 37. Second state. With all the inscriptions. Old impression.

3791—Charles I, King of Great Britain
After Van Dyck. Smith, vol. iii, p. 1150. No. 43. First state. Before the retouch. Backed and inlaid.

3792—Charles II, King of Great Britain
After Sir Godfrey Kneller. Smith, vol. ii, p. 1151. No. 48. First state. Before the retouch. Inlaid.

3793—William Congreve
After Sir Godfrey Kneller. Smith, vol. iii, p. 1153. No. 54. Second state. With all the inscriptions. Old impression.

3794—Mr. Grinling Gibbons
After Sir Godfrey Kneller. Smith, vol. iii, p. 1171. No. 105. First state. Very fine impression.

3795—Mr. Gibbons and Mrs. Gibbons
After J. Closterman. Smith, vol. iii, p. 1171. No. 106. Second state. With all the inscriptions.

3796—Abraham Hondius
After his own painting. Smith, vol. iii, pp. 1180-1181. No. 132. First state. Before the retouch.

3797—The Same
Second state. The entire plate is reworked and made lighter.

3798—Arabella Hunt
After Sir Godfrey Kneller. Smith, vol. iii, p. 1182. No. 137. First state. Fine old impression.

3799—James I, King of Great Britain
After Van Dyck. Smith, vol. iii, p. 1183. No. 140. Second state. With all inscriptions.

3800—The Same
Reworked and the entire plate lightened up. Laid down.

James II, King of Great Britain
Engraver unknown. Sold by Tho. Bakewell.

Two pieces; one lot.

3801—Anthony Leigh or the Spanish Fryer
Smith, vol. iii, pp. 1189-1190. No. 155. Second state. Before "and I. Savage in the Old Baily" was replaced by "at ye Lion e crown in Russell-Street Covent Garden." Very fine, but closely trimmed.

3802—Mary Beatrix, Queen of James II
After Sir Godfrey Kneller. Smith, vol. iii, p. 1196. No. 170. First state. With the inscriptions, but old impression.

3803—Alexander Pope
After Sir Godfrey Kneller. Smith, vol. iii, pp. 1209-1210. No. 203. Second state. With all inscriptions, but a fine old impression. Closely trimmed.

3804—Godfridus Schalcken
After his own painting. Smith, vol. iii, pp. 1217-1218. No. 226. Only this state mentioned by Smith. Fine old impression, with margin.

3805—William Wissing
After his own portrait. Smith, vol. iii, pp. 237-238. No. 278. First state. With all the inscriptions. Fine old impression.

3806—The Same
Also first state. Slightly foxed.

3807—Sir Christopher Wren
After Sir Godfrey Kneller. Smith, vol. iii, p. 1239. No. 283. Second state. With all inscriptions, but an old impression, closely trimmed.

3808—William Wycherley
After Sir Peter Lely. Smith, vol. iii, pp. 1239-1240. No. 284. Second state. With the inscription. Prefixed to his poems, published 1704.

3809—Penitent Magdalen
After G. Schalcken. Andresen, vol. ii, p. 520. No. 6. Second state. Proof before all letters, but with the tears.

3810—The Love Affairs of the Divinities of Mythology
After Titian's paintings formerly at Blenheim castle. They were destroyed by fire. Nine plates and a title by G. Vertue. In line engraving. Andresen, vol. ii, p. 521. No. 14.

Ten pieces; one lot.

3811—Death of Lucretia
Lady Standing, Elegantly Attired, Holding a Basket of Flowers with Left Hand and Presenting a Wreath of Flowers to a Girl Seated.

Two pieces; one lot.

3812—Triumph of Venus
After Correggio. Not mentioned by Andresen or Smith. Very fine impression with margin.

3813—Phoebus and Leucothea
Venus Holding the Golden Apple
Cupid and Psyche

Three pieces; one lot.

3814—Love, Hope and Beauty Trying to Stop the Flight of Time
After Simon Vouet. Not mentioned by Andresen or Smith. Fine impression with margin.

3815—Nymph Bathing
After H. P. Lankring. Andresen, vol. ii, p. 521. No. 12.
Cleopatra Allowing Herself to be Bitten by an Asp
I. Smith ex.

Two pieces; one lot.

SMITH, JOHN RAPHAËL

3816—Master Herbert as Bacchus
After Joshua Reynolds. Smith, vol. iii, p. 1274. No. 81. Second state. With the inscriptions in scratched letters. Large margin.

3817—Miss Harriet Powell
After Wm. Peters. Smith, vol. iii, pp. 1296-1297. No. 137.

TURNER, CHARLES

3818—Queen Elizabeth
After Crispien van de Passe's engraving of Isaac Oliver's drawing. Printed on pink paper.

3819—John Hoppner
After his own painting. Open letter proof, very fine, with margin.

3820—Sir Thomas More
After H. Holbein. Open letter proof.

THE SAME
Proof before all letters. Both with large margins.

MRS. CHAMBERS
After Sir Joshua Reynolds, engraved by C. Spooner.

JOHN LEE, ESQ.
Engraved by R. Stewart.

Four pieces; one lot.

3821—MR. TOMKINS
After Sir Joshua Reynolds. Impression with inscription, but as fine as a proof. With margin.

VAILLANT, WALLERANT

3822—PORTRAIT OF THE ENGRAVER
After his own design. Wessely, pp. 9-10. No. 2. First state. Before "Covens et C. Mortier Excudit." Fine impression with margin; folded on two sides near the edge.

3823—THE ENGRAVER'S WIFE
Wessely, p. 11. No. 7. Rare.

3824—THE YOUNG MAN SEATED IN FRONT OF THE STATUE OF CUPID
According to Weigel a portrait of Andr. Vaillant. Wessely, p. 17. No. 21.

3825—GOVAERT FLINCK
After Geraers. Wessely, p. 25. No. 39. Second state. With the inscription.

3826—LENEPP ART—AMATEUR
Wessely, p. 30. No. 50. Fine impression, but folded in two directions.

3827—PRINCE RUPERT
Wessely, p. 32. No. 55. Second state. With "Prins Robbert," etc., in the lower margin.

3828—JEAN STEEN, PAINTER AND ENGRAVER
Wessely, p. 34. No. 60. Second state. With the address "I. Covens et C. Mortier Excudit." Fine impression.

VALCK, GERARD

3829—MARY BEATRIX, QUEEN OF JAMES II

3830

VAN BLEECK, PIETER

3830—Francesco Di Quesnoy
Called "Il Fiammingo," after A. van Dyck. Smith, vol. iii, p. 1397. No. 3. First state. Fine old impression with all inscriptions.

VAN DER BRUGGEN, JAN

3831—Anthonie van Dyck
After his own painting. Not mentioned by Andresen or Smith.

3832—The Same
This is perhaps another state.

VAN HAECKEN, ALEXANDER

3833—Laurence Delvaux
After Isaac Whood. Smith, vol. iii, p. 1409. No. 7. Only one state.

VAN SOMER, JAN

3834—A Game of Cards
After Jan Bot. Wessely, p. 139. No. 110. Very fine.

VERKOLJE, JAN

3835—Diana and Calisto
After C. Netscher. Wessley, p. 93. No. 29. Only one state mentioned. Very fine and rare.

3836—Pan and Pomona
After C. Netscher. Wessely, p. 94. No. 32. Only one state. Fine old impression.

VERKOLJE, NICOLAS

3837—Bernhard Picart
After J. M. Nattier. Wsesely, p. 104. No. 7. Third state. With all the inscriptions and the date in the margin changed from 1714 to 1715.

3838—A Man Holding a Candle and Showing a Paper to a Woman
After A. V. Houbrake. Wessely, p. 109. No. 25. Second state. The position of the paper has been changed. Inlaid.

3839—The Gipsy Fortuneteller
Painted and engraved by N. Verkolje. Wessely, pp. 110-111. No. 29. Second state. With the inscriptions. Fine old impression.

VINCENT, W.

3840—The Good Samaritan

VOGEL, BERNARD

3841—Johann Kupezky

After his own painting. Andresen, vol. ii, p. 684. No. 2. Second state. After the checkerboard and the easle was replaced by his son standing near a spinet. Fine impression.

3842—Christoph Johann Friedrich Kupezky

Son of the painter. Not known to Andresen. Before the artists' names. Fine early impression with big margin.

3843—Christoph Weigel

After J. Kupezky. Andresen, vol. ii, p. 684. No. 5. Extremely fine.

3844—Johann Kenckel

After F. Stampart. Not known to Andresen.

VOGEL, JOHANN CHRISTOPH

3845—Johann Leonhard Hirschmann

After Johann Kupezky. Not mentioned by Andresen. Early impression with good margin.

3846—The Same

Proof before all letters. Exceedingly fine. Closely trimmed.

WARD, WILLIAM

3847—George Morland

After Robert Muller. Smith, vol. iv, p. 1474. No. 60. State cannot be ascertained as the margin is completely missing.

3848—Gipsy Fortuneteller—Meditation

After Sir Joshua Reynolds. Proofs before all letters on India paper.

Angels' Heads

After Sir Joshua Reynolds, script letter proof on India paper. Smith, vol. iv, p. 1487. See under 105.

Three pieces; one lot.

WARD, WILLIAM, JR.

3849—Lady Ann Vernon Harcourt
After J. Jackson. Proof before all letters, with full margin. Very fine.

3850—John Jackson, R. A.
After his own painting. Proof before letters.

WALKER, JAMES

3851—Catherine, Empress of Russia
After Schebanoff. Smith, vol. iv, p. 1429. Inlaid. Very rare.

WATSON, JAMES

3852—Caroline, Countess of Carlisle
After Sir Joshua Reynolds. Smith, vol. iv, pp. 1497-1498. No. 23. Second state. With the full inscription. Very fine, early impression.

3853—Samuel Johnson
After Sir Joshua Reynolds. Smith, vol. iv, p. 1517. No. 82. First state. Proof before the name of the personage and before the publication line. A very fine proof with a very small margin.

3854—James Paine, Architect, and James Paine, Jr.
After Sir Joshua Reynolds. Smith, vol. iv, p. 1528. No. 111. Intermediate state, between the first and the second states. With the full inscription in the lower margin, but before "Charter of the Society of Artists" on the scroll. A very fine impression, but laid down.

3855—The Same
First state, before any inscriptions, with small margin. Exceedingly rare.

3856—Sir Joshua Reynolds
After his own painting. Smith, vol. iv, p. 1533. No. 123. Third state. With the inscription. Modern impression.

3857—The Same
First state. Before the name of the personage and before the publication line. A very fine proof, but folded along the right edge and laid down. Extremely rare.

WATSON, THOMAS

3858—Elizabeth, Countess of Northumberland

After Sir Peter Lely. From the "Beauties of Windsor." Smith, vol. iv, p. 1551. No. 5b. Third state. With the full inscription. Very closely trimmed and the publication line cut off. Inlaid.

3859—Frances, Duchess of Richmond

After Sir Peter Lely. From the "Beauties of Windsor." Smith, vol. iv, p. 1552. No. 5d. Third state. With the full inscription. Very closely trimmed and the publication line cut off. Inlaid.

WHITE, GEORGE

3860—William Dobson

After his own painting. Smith, vol. iv, p. 1577. Second state. "Sam'l Sympson in ye Strand" replaced by "J. Jeffreys and W. Herbert."

3861—Charles C. Reisen

After I. Vanderbank. Smith, vol. iv, pp. 1583-1584. Second state. "Near Catherine Street in the Strand" replaced by "in Maiden Lane Covent Garden." Fine impression with margin, but badly creased.

3862—The Same

Fourth state. (Not mentioned by Smith.) Retouched and Sympson's address replaced by "J. Jeffreys in the Strand and W. Herbert on London Bridge."

The Same

Original drawing made for the plate showing the tracing marks.

Two pieces; one lot.

WOLFGANG, GEORG ANDREAS

3863—The Annunciation

After J. H. Schoenfeldt. Not mentioned by Andresen. Rare.

YOUNG, JAMES

3864—Jacques Delille

After J. L. Monnier. Andresen, vol. ii, p. 760. No. 6. Second state. With the full inscription. Fine, early impression with margin.

ENGRAVER NOT ASCERTAINED

3865—Sir William Portman

Smith, vol. iv, p. 1669. No. 97.

ALEXANDER POPE
After Sir Godfrey Kneller. Smith, vol. iv, p. 1702. No. 84. Inlaid.
Two pieces; one lot.

3866—THE HONORABLE MRS. BARRINGTON
After Sir Joshua Reynolds. Smith, vol. iv, p. 1761.

MISS EYEBRIGHT
Smith, vol. iv, p. 1762.

MISS JONES
After C. Read. Smith, vol. iv, p. 1763. All printed for John Bowles.
Three pieces; one lot.

ENGRAVERS UNKNOWN

3867—PORTRAIT OF SIMON DE VOS
After van Dyck. Proof before all letters.

3868—PORTRAIT OF THE SPEAKER SHAW LEFEVRE
Trial proof, retouched by the artist.

PORTRAIT OF A GENTLEMAN SEATED
Proof before all letters.
Two pieces; one lot.

3869—FAMILY GROUP IN A GARDEN
Proof before all letters.

3870—THE MOCKING OF CHRIST
Proof before all letters.

3871—THE TOILET
Interesting costume plate. Proof before all letters. Very fine.

3872—BUST OF A WOMAN HOLDING AN URN
Proof before all letters.

STIPPLES

BARTOLOZZI, FRANCESCO

3873—PORTRAIT OF THE ENGRAVER
By Sir Joshua Reynolds, engraved in mezzotinto by Joh. Elias Haid. Circular. Tear repaired.

THE SAME
Engraved in stipple by Mariage, after a drawing by F. Bonneville. Oval.
Two pieces; one lot.

3874—The Same

Engraved in stipple by Robert Marcuard, pupil of Bartolozzi. A very fine impression in reddish-brown.

3875—Portrait of the Engraver

Drawn from life and engraved in stipple by Robert Menageot. Printed in red.

Another Portrait

After J. Vendramini, engraved by F. Scriven.

Two pieces; one lot.

3876—Portrait of the Engraver

By W. Artaud. Engraved in stipple by Peltro W. Tomkins. Script letter proof.

3877—Africa (Vignette)

Tuer, vol. ii, p. 85. No. 6. Proof before the names of the artists.

The Same

With these names and the date.

Two Other Vignettes

Not mentioned by Tuer. Both proofs before the artists' names.

Four pieces; one lot.

3878—Britannia Distributing Medals for Scientific and Artistic Researches

After G. B. Cipriani. Not mentioned by Tuer. Proof with the publication line only in scratched letters.

The Same

Proof with the artists' names added.

Two pieces; one lot.

3879—Heading Intended for a Bill of Lading

Tuer, vol. ii, p. 87. No. 60. Proofs, with margin, of three different plates. Very rare.

Three pieces; one lot.

3880—Poetry and History Presenting Painting With Subjects for the Pencil

After W. Hamilton. Tuer, vol. ii, p. 87. No. 99. Artist's proof. Brown.

Origin of Painting

Tuer, vol. ii, p. 87. No. 94.

Peace

After Cipriani. Tuer, vol. ii, p. 87. No. 95. Proof before letters.

Three pieces; one lot.

3881—The Dance

After H. Bunbury. Tuer, vol. ii, p. 88. No. 113. Fine, brown impression with margin.

3882—Coat-of-Arms

With a left hand and three rabbits. Three proofs before the artists' names; one of them on India paper.

Coat-of-Arms

With lilies and a star. Trial proof on large India paper. Not trimmed to the proper size. In the right lower corner the number "9" not inked.

Four pieces; one lot.

3883—Painting

After G. B. Cipriani. Not mentioned by Tuer.

Sculpture

After G. B. Cipriani. Tuer, p. 88. No. 107.

Sincerity

After A. Kauffman. Tuer, p. 88. No. 109. All three proofs before all letters, the two first ones printed in brown, the last one in black. Very fine. Large margin.

Three pieces; one lot.

3884—Charlotte

Tuer, vol. ii, p. 89. No. 212.

Lord Thomas and Fair Annette

Tuer, vol. ii, p. 90. No. 241. Both after H. Bunbury. Fine brown impressions, with big margin.

Two pieces; one lot.

3885—Boys Playing with a Lamb

After S. Cantarini. From "A Century of Prints." Tuer, vol. ii, p. 92. No. 296. Proof before all letters, in red.

Geography

After Cipriani. From "The collection of prints after sketches and drawings by G. B. Cipriani." Tuer, vol. ii, p. 93. No. 311. Before the number "45." Printed in black.

Man of Easter Island

Drawn from Nature by Hodges. From "Cook's Voyages." Tuer, vol. ii, p. 93. No. 314. Proof with the artists' names only, in scratched letters, printed in brown. Fine impression with big margin.

Three pieces; one lot.

3886—Sir Joseph Rooke

After J. Faber. Artists' proof before the publication line.

Lord Hawke

After Coates. Artists' proof with "Published January, 1796."

Sir James Wishart

After J. Faber. Proof before all letters. Engraved for John Charnock's "Biographia Navalis, London, 1797." Tuer, vol. ii, p. 93. Nos. 308-310. All on large paper, uncut and printed in brown.

Three pieces; one lot.

3887—Fourteen Plates

After "Original Drawings" by Guercino, Domenichino, Maratti, Sirani, etc., in the collection of His Majesty. 2 vols.

Volume I

Portrait of Guercino, Tuer, vol. ii, p. 94. No. 348.

Flora with Boys. Tuer, vol. ii, p. 94. No. 349.

Four Women, with a Boy. Tuer, vol. ii, p. 94. No. 350.

Three Women, with a Boy Lying Down. Tuer, vol. ii, p. 94. No. 351.

Virgin Mary, Joseph and The Child with a Globe. Tuer, vol. ii, p. 94. No. 352.

Infant Bacchus. Tuer, vol. ii, p. 95. No. 358.

Old Man, Woman and a Boy with a Model of a Town. Tuer, vol. ii, p. 95. No. 362.

Warrior with a Truncheon. Tuer, vol. ii, p. 95. No. 365.

Sibilla Libia. Tuer, vol. ii, p. 95. No. 366.

Queen Esther and Ahasuerus. Tuer, vol. ii, p. 95. No. 369.

St. Matthew and an Angel Holding an Open Book. Tuer, vol. ii, p. 95. No. 372.

Virgin, Infant and St. John. Tuer, vol. ii, p. 95. No. 373.

Portrait of a Man with a Long Beard. Tuer, vol. ii, p. 95. No. 389.

Salvator Mundi with a Globe and Cross. Tuer, vol. ii, p. 96. No. 399.

Volume II

St. John Baptist Sending His Two Disciples to Christ. Tuer, vol. ii, p. 96. No. 422.

Mostly proofs, some without the artists' names.

Fifteen pieces; one lot.

3888—L'Amico de Fanciulli

Frontispiece—Charity

(With a portrait of Queen Charlotte.) After H. Ramberg. Tuer, vol. ii, p. 99. No. 516. Proof with the artists' names only.

O, Divina Amista!
After Ramberg. Tuer, vol. ii, p. 99. No. 521. Proof before all letters. Also two other illustrations not mentioned by Tuer.

Polyphemus, The Calling of Samuel
Both proofs before all letters.

Four pieces; one lot.

3889—Seventeen Plates of the Marlborough Gems
All but two, fine, old impressions, before the name of the engraver and before removal of the line "Ex Dactyliotheca," etc. Six of them proofs.

Volume I

No. 19. Marciana, Trojan's Sister. Tuer, vol. ii, p. 101. No. 546.
No. 23. Caracallæ Caput. Tuer, vol. ii, p. 101. No. 550.
Trial proof on a small sheet of paper, covered with pen and ink sketches by the engraver. On the back an account signed by the engraver with his full name.
No. 29. Jovis et Junonis Capita Jugata. Tuer, vol. ii, p. 101. No. 556. Old impression, without "Ex Dactyliotheca," etc.
No. 33. Bacchus stans. Tuer, vol. ii, p. 101. No. 560.
No. 34. Faunus Tigridis Pelli Insidens. Tuer, vol. ii, p. 101. No. 561.
No. 35. Athleta stans. Tuer, vol. ii, p. 101. No. 562.
(Nos. 33-35 from the M. Masterman Sykes collection.)
No. 36. Mercurius stans. Proof. Tuer, vol. ii, p. 101. No. 563.
No. 41. Epaminandas vulneratus. Tuer, vol. ii, p. 101. No. 568.
Old impression, without "Ex Dactyliotheca," etc. Large paper.
No. 42. Milites duo. Tuer, vol. ii, p. 101. No. 569.
No. 43. Mulier cum virgine. Tuer, vol. ii, p. 101. No. 570.
No. 46. Apollo, Aeneas and Diomedes. Tuer, vol. ii, p. 101. No. 573. Proof.
No. 48. Amazones. Tuer, vol. ii, p. 101. No. 575.

Volume II

No. 20. Annibal. Tuer, vol. ii, p. 102. No. 597.
No. 38. Mercurii Templum. Tuer, vol. ii, p. 102. No. 615. Proof.
No. 40. Coronis cum Corvo. Tuer, vol. ii, p. 102. No. 617.
No. 41. Cupidines. Tuer, vol. ii, p. 102. No. 618. Proof.
No. 50. Silenus, Tigris, etc. Tuer, vol. ii, p. 103. No. 627. Proof.
All but three from the Esdaile collection.

Seventeen pieces; one lot.

3890—Othryades

From "Memorie delgli Antichi incisori," etc. Tuer, vol. ii, p. 103. No. 646. Proof before all letters, in red.

Painting, Sculpture and Architecture Rendering Honour to King George III

After A. Kauffmann. Not mentioned by Tuer. Unfinished trial proof.

The Same

Proof before all letters. Headpiece for Boydell's "Houghton Gallery."

Three pieces; one lot.

3891—Ptolemaeus Philadelphus

After a gem. Not mentioned by Tuer. Proof with the engraver's name in scratched letters. Big margin.

Two Women and a Child

Both after Guercino.

The Shepherd and His Family and the Satyr's Family

After Castiglione. Both not mentioned by Tuer.

Cupid's Marriage. Centrepiece of one of Pergolesi's Ornaments.

Tuer, vol. ii, p. 106. No. 708. Modern impression in red.

Four pieces; one lot.

3892—Bell's Edition of "The Poets of Great Britain"

Vol. 88. Hammond: "And Love Himself . . ." After A. Kauffmann. Tuer, vol. ii. p. 107. No. 735. Proof before the inscription line in scratched letters.

Vol. 107. Churchill: "Set One Poor Sprig of Bay." After G. B. Cipriani. Tuer, vol. ii, p. 108. No. 738. Proof before all letters.

Two pieces; one lot.

3893—Jane Shore

From Harding's "Historical Dramas of William Shakespeare." Tuer, vol. ii, p. 110. No. 828. Proof with only the publisher's line in stipple.

Another Portrait of Jane Shore

From the same publication. Tuer, vol. ii, p. 110. No. 829. Proof with the publisher's line in scratched letters.

Two pieces; one lot.

3894—Illustrations to Milton's "Paradise Lost"

Proofs before all letters. One printed in brown. Not mentioned by Tuer.

Illustrations to Various Books

Two proofs before all letters and one artist's proof after E. T. Burney. Not mentioned by Tuer.

Six pieces; one lot.

3895—Shakespeare and Milton

A series of engravings by Heath and Bartolozzi, after Stothard.

No. 4. Adam and Eve. Tuer, vol. ii, p. 111. No. 836.

No. 5. Adam and Eve and Archangel Raphaël. Tues, vol. ii, p. 111. No. 837.

No. 6. Satan, Sin and Death. Tuer, vol. ii, p. 111. No. 838. From the Peoli collection.

No. 8. Satan. Tuer, vol. ii, p. 111. No. 840. Proof before letters.

Four pieces; one lot.

3896—Allegorical Frontispiece. With the Obverse and Reverse of the Handel Commemoration Medal

After C. Burney. Proof with the artists' names and the publication line.

Frontispiece to Second Performance. Handel Composition. Sacred Music

After Cipriani. Proof on loose India paper. Engraved for "An Account of the Musical Performances in Westminster Abbey . . . London, 1785." Tues, vol. ii, p. 113. Nos. 881, 882.

Two pieces; one lot.

3897—Title Page for "Martial's Epigrams"

Tuer, vol. ii, p. 113. No. 887. Artists' proof with the publication line in scratched letters. Big margin.

Frontispiece to Vol. III of Miss Barney's Evelina, after Mortimer. Tuer, vol. ii, p. 114. No. 920. Proof before all letters in brown.

Book Illustration. Lady Parting form Her Son

After H. Ramberg. Tuer, vol. ii, p. 114. No. 922. Proof before all letters.

Three pieces; one lot.

3898—Illustration to Philander

From Bell's "British Theatre." Tuer, vol. ii, p. 92. No. 306. Proof before all letters.

Illustrations to The Inconstant

From Bell's "British Theatre." Tuer, vol. ii, p. 93. No. 307. Proof with the artists' names in scratched letters.

A Mother Watching by Her Child in Its Cradle

Tuer, vol. ii, p. 114. No. 923. Proof before all letters.

Cavalier and Lady Seated

Book illustrations. Proof before all letters.

Four pieces; one lot.

3899—Book Illustrations

The titles unknown to Tuer:

Lady Parting from Her Son

After H. Ramberg. Tuer, vol. ii, p. 114. No. 922.

Mother Watching by Her Child in Its Cradle

After H. Ramberg. Tuer, vol. ii, p. 114. No. 923. Both proofs before all letters.

Queen Refusing to Drink

After Cipriani. Tuer, vol. ii, p. 115. No. 931. Proof with the artists' names only.

Three pieces; one lot.

3900—Book Illustrations Representing Occurrences in Ancient History

Two proofs before all letters, one artist's proof. R Seckel.

Two Vignettes for Tailpieces

Both proofs before the artists' names. All not mentioned by Tuer.

Five pieces; one lot.

3901—Minerva Greeting Rome and Mercury Flying Above Them

After E. F. Burney. Proof before letters.

Greek Warrior

Proof before all letters.

A Muse Unveiling Science, While an Old Man is Studying the Universe

After W. Hamilton. Artist's proof. All not mentioned by Tuer.

Three pieces; one lot.

3902—Children Fighting

Hugh Murray.

Tuer, vol. ii, p. 116. No. 959.

Group of Children, One Apparently Dead

Tuer, vol. ii, p. 116. No. 971. Both after Cipriani.

Two pieces; one lot.

3903—Centrepiece of a Fanmount

Cupid riding on a lion and playing the lyre. Tuer, vol. ii. p. 116. No. 987. Printed with the aid of a mask in order to suppress the border.

Another Centrepiece of a Fanmount

The Family of the Gracchi, after B. West. Tuer, vol. ii, p. 117. No. 995. Proof before letters, with the artists' names and the publication line.

Two pieces; one lot.

3904—The Market of Love

Tuer, vol. ii, p. 120. No. 1121. Proof before letters. Very fine impression with big margin. From the Peoli sale.

3905—Oval of a Girl with Bosom Uncovered

After Cipriani. Tuer, vol. ii, p. 120. No. 1128. Proof with Cipriani's name and the coat-of-arms. Very fine impression in red, and with large margin.

Maternal Happiness

Tuer, vol. ii, p. 126. No. 1336. With the title in script. Printed in brown, with large margin.

Two pieces; one lot.

3906—The Dukes of Northumberland and Suffolk Praying Lady Grey to Accept the Crown (1554)

After G. B. Cipriani. Tuer, vol. ii, p. 124. No. 1262. Proof with the artists' names and the publisher's line in scratched letters. Brown.

3907—The Death of Lindamore

After T. F. Rigaud. Tuer, vol. ii, p. 122. No. 1215. Scratched letter proof printed in brown. Very fine.

Ophelia

After H. Tresham. Not mentioned by Tuer.

Two pieces; one lot.

3908—Oval Landscape. Upright

Lady on horseback giving alms to a poor woman with three children.

Companion Piece

Shepherdess on horseback speaking to a man with a scythe. Neither mentioned by Tuer. Unfinished trial proofs. The landscape is engraved by Middiman.

Two pieces; one lot.

3909—Blind Man's Buff

After Aug. Kauffmann. Not mentioned by Tuer. Proof before the title.

The Happy Father

After G. B. Cipriani. Tuer, vol. ii, p. 126. No. 1360. Fine impression in brown, with big margin.

Two pieces; one lot.

3910—A Bacchante

Tuer, vol. ii, p. 127. No. 1386. Printed in red.

3911—Nude Women Surrounded by Playing Children

Tuer, vol. ii, p. 127. No. 1394.

Ariadne

Tuer, vol. ii, p. 128. No. 1411.

THREE CHILDREN LOOKING AT A COUPLE OF PANELS AND TWO WOMEN WATCHING THEM

Not mentioned by Tuer. All after G. B. Cipriani. Proofs before the title.

Three pieces; one lot.

3912—A SACRIFICE TO CUPID

After G. B. Cipriani. Tuer, vol. ii, p. 127. No. 1395. Beautiful impression, in red, of this lovely engraving.

3913—BACCHANALIAN CHILDREN. ONE OF THEM IS MOUNTED ON A BUTT

After M. Franceschino. Tuer, vol. ii, p. 128. No. 1417.

BACCHUS AND ARIADNE

After G. B. Cipriani. Not mentioned by Tuer. Proof with the artists' names only.

Two pieces; one lot.

3914—BACCHANTES

After Aug. Kauffmann. Tuer, vol. ii, p. 128. No. 1419. Proof with the artists' names and the publisher's line in scratched letters. Fine impression in black.

3915—TWO BAS-RELIEFS DRAWN AT EPHESUS BY W. PARS

Tuer, vol. ii, p. 128. Nos. 1423-1424.

CUPID BINDING AN AMULET ON THE ARM OF BEAUTY

After Lavinia, Countess Spencer. Tuer, vol. ii, p. 129. No. 1442. Proof before all letters in brown. Big margin.

Three pieces; one lot.

3916—THE SAME

Proof before all letters in brown.

BERENICE AND LYCIDAS BECOMING PUPILS OF MINERVA, WHO IS DISGUISED AS ARISTEUS

After W. Hamilton. Tuer, vol. ii, p. 128. No. 1426. Proof before all letters, in brown and a black print.

Three pieces; one lot.

3917—CLYTIE

After An. Carracci. Tuer, vol. ii, p. 129. No. 1433. From the Peoli collection.

3918—DEATH OF SAPPHO

After G. B. Cipriani. Tuer, vol. ii, p. 129. No. 1460. Artists' proof, printed in brown, with large margin.

Hercules Assisting Dejanira to Take Her Seat on the Back of Chiron

After L. Pecheux. Tuer, vol. ii, p. 130. No. 1486. Proof before letters. Printed in black.

Two pieces; one lot.

3919—Four Children Around a Vase, One of Them Lying Down

After Barbieri. Tuer, vol. ii, p. 130. No. 1477. R Eichheimer

Hebe

After G. B. Cipriani. Tuer, vol. ii, p. 130. No. 1480. Proof with the artists' names and the publication line in scratched letters. Very fine impression in red, with full margin.

Centaur Carrying Cupid on His Back and Holding up a Dead Rabbit. After the Antique

Not mentioned by Tuer. Proof before all letters.

Three pieces; one lot.

3920—Faun R. Seckel

Tuer, vol. ii, p. 129. No. 1468.

Hermaphrodite

Tuer, vol. ii, p. 130. No. 1492. Both after G. B. Cipriani. Proofs with the artists' names only. Very fine impressions in red, with margin.

Two pieces; one lot.

3921—The Judgment of Paris In Sloan.

After E. F. Burney. Tuer, vol. ii, p. 130. No. 1500. From the Mercurio Italico, vol. iii.

The Same

Proof before all letters. Both printed in brown.

Cupidon acheté trop cher

After Jos. Tturts. Tuer, vol. ii, p. 130. No. 1508.

Three pieces; one lot.

3922—Medea Looking at Her Children, Whom She Has Murdered

Tuer, vol. ii, p. 131. No. 1517. H. Murray

Nymphs Bathing

Tuer, vol. ii, p. 131. No. 1536. Both after G. B. Cipriani and both proofs with the artists' names and publication lines.

One of the Cyclops Seated on a Rock and Playing a Flageolet

After Cipriani. Tuer, vol. ii, p. 131. No. 1538. Proof before all letters in brown.

Three pieces; one lot.

3923—Psyche Going to Dress

After G. B. Cipriani. Tuer, vol. ii, p. 132. No. 1550. Open letter proof. From the J. Duflos collection. Fine impression in brown, with big margin.

3924—The Same

Tuer, 1550. Impression with all inscriptions, in brown.

Psyche al bagno

After G. B. Cipriani. Copy by G. Bortignoni, after Bartolozzi's engraving. Tuer, 1551. Printed in black. Companion to the above.

Two pieces; one lot.

3925—A Genie Decorating the Terme of Silenus

After G. B. Cipriani. Unfinished trial proof.

The Same

Artist's proof.

Two Landscapes

Etchings. None of them mentioned by Tuer.

Four pieces; one lot.

3926—The Muse Terpsichore

After A. Kauffmann. Proof before all letters.

Trade Instructing Cupid in the Arts

Trial proof; the etching only.

A Bookplate

Proof before all letters. None of them mentioned by Tuer.

Three pieces; one lot.

3927—Small Friezes with Venus and Tritons

After G. B. Cipriani. Tuer, vol. ii, p. 132. No. 1559. Proofs with the artists' names only. Printed in brown.

Venus Chiding Cupid

After Sir Joshua Reynolds. Tuer, vol. ii, p. 133. No. 1597. Printed in brown.

Venus Finding Adonis Asleep

After Hamilton Mortimer. Tuer, vol. ii, p. 133. No. 1600. Proof before all letters.

The Same

Unfinished trial proof. Both in black.

Six pieces; one lot.

3928—Venus Surrounded by Cupids

(Said to be a portrait of Lady Hamilton.) After G. B. Cipriani. Tuer, vol. ii, p. 133. No. 1608. Unfinished trial proof, before any inscriptions.

THE SAME
More advanced trial proof, with the artists' names and the publication line.

THE SAME
Finished proof with the same inscriptions.
A very interesting and rare set of proofs, printed in brown, trimmed closely to the platemark.

Three pieces; one lot.

3929—VENUS AND ADONIS RIDING IN A SHELL DRAWN BY TWO DOLPHINS
After G. B. Cipriani. Proof before the title.

DIANA HAVING THE SANDALS REMOVED BY CERES, HYGEIA AND MERCURY LOOKING ON
After G. B. Cipriani. Artists' proof printed in brown. None of them mention by Teur.

Two pieces; one lot.

3930—CAROLINE, PRINCESS OF WALES AND THE PRINCESS CHARLOTTE
After R. Cosway. Tuer, vol. ii, p. 134. No. 1635. Open letter proof, printed in black. Small hole in the margin.

3931—THE MISSES CLIVE
Two oval portraits on one plate. Tuer, vol. ii, p. 134. No. 1639. Proof before all letters, printed in brown.

3932—ANGELICA KAUFFMANN
After Sir Joshua Reynolds. Tuer, vol. ii, p. 135. No. 1673. A very fine old impression in black, with large margins.

3933—THE DUCHESS OF KINGSTON ("IPHIGENIA")
Tuer, vol. ii, p. 135. No. 1655.

QUEEN CHARLOTTE ON THE FRONTISPIECE TO "L'AMICO DE FANCIULLI"
After H. Ramberg. Tuer, vol. ii, p. 99. No. 516. Proof with the artists' names only.

JANE SHORE
From Harding's "Historical Dramas of William Shakespeare." Tuer, vol. ii, p. 110. No. 828. Proof with only the publisher's line, in stipple.

Three pieces; one lot.

3934—MARY QUEEN OF SCOTS WITH HER SON JAMES I
After F. Zuccaro. Tuer, vol. ii, p. 135. No. 1684. Line engraving. Inlaid.

3935—Van Dyck's Wife

After Van Dyck. Tuer, vol. ii, p. 136. No. 1718.

Henrietta Frances, Viscountess Duncannon

After Lavinia, Countess Spencer. Tuer, vol. ii, p. 136. No. 1722. Fine impression from the collection of Rudolph Ackermann.

Two pieces; one lot.

3936—Michel Angelo Buonarotti

Tuer, vol. ii, p. 137. No. 1745.

Cicero

After G. B. Cipriani. Not mentioned by Tuer.

Giovanni Battista Cipriani

Drawn from life by Bartolozzi; oval. Tuer, vol. ii, p. 137. No. 1760. Unfinished trial proof, with large margin.

Captain James Cook

After G. Webber. Tuer, vol. ii, p. 138. No. 1768. Artist's proof on large paper.

Four pieces; one lot.

3937—The Same

Proof with the name lightly traced and the publication line in scratched letters, inverted. On large paper.

John Egerton

After Gausset.

Foote, Saml.—Elegy on His Death

Tuer, vol. ii, p. 138. No. 1788.

John Fothergill

After R. Livesay. Engraved for "Literary Anecdotes of the Eighteenth Century by John Nichols, London, 1812." Tuer, vol. ii, p. 138. No. 1789. Proof with the name lightly stippled and the publication line in scratched letters. Printed in red.

The Same

With the inscription. Printed black.

Thomas Gainsborough

After himself. Tuer, vol. ii, p. 138. No. 1792. Proof before all letters, in brown.

Six pieces; one lot.

The Same

Second state. With the inscription.

3938—James Harris

Tuer, vol. ii, p. 139. No. 1805. Line engraving in black.

Allegory with the Portraits of Joseph and Elizabeth of Bourbon
Tuer, vol. ii, p. 139. No. 1820.

Henry Lubomirski (Youth)
After R. Cosway. Tuer, vol. ii, p. 140. No. 1839.

Charles, Marquis of Cornwallis
After W. Hamilton. Tuer, vol. ii, p. 140. No. 1847. Proof with the publication line only, in scratched letters. Full margin, printed in brown.

Five pieces; one lot.

3939—Dr. Waide
Tuer, vol. ii, p. 142. No. 1910. Artists' proof on large paper; printed in brown.

Thomas Day
Author of Sandford and Merson. Proof before all letters, printed in black. Full paper.

Admiral Rodney
Proof before all letters on India paper, printed in red.

Hugh John Henry Seymour When a Boy (Private Plate)
Proof before all letters; printed in black. Big margin.

Henry Swinburne, the Traveler
Proof before all letters; printed in brown.

Five pieces; one lot.

3940—Lady and Child (Madonna and Child Sleeping)
After Sassoferrato. Tuer, vol. ii, p. 145. No. 2024. Proof with the artists' and publisher's names, the coat-of-arms and No. 40.

The Same
Proof on loose India paper.

The Same
India print, with the full inscription.

The Virgin and Child
After Guido Reni.

Four pieces; one lot.

3941—Samson Breaking His Bands
After J. F. Rigaud. Tuer, vol. ii, p. 146. No. 2039. Proof before the title, printed in black.

The Holy Virgin, Infant Jesus and St. John Holding a Book; St. Joseph Standing at the Door Speaking to a Woman
After Carlo Maratti. Tuer, vol. ii, p. 147. No. 2083. Proof with the artists' names and the publisher's line.

Two pieces; one lot.

3942—Madonna and Child

After Carlo Dolce. Tuer, vol. ii, p. 145. No. 2017. Proof with the coat-of-arms and the names of the artists and publisher in scratched letters.

The Same

Proof with "Vol. II, No. 52," and the date 1769.

Madonna

After Carlo Dolce. Cabinet picture of Clotworthy Upton. Tuer, vol. ii, p. 145. No. 2019.

The Same

Proof with the names of the artists and the publisher. Date 1769, below "Vol. II, No. 54." On large paper.

Four pieces; one lot.

3943—The Madonna with the Fish

After Raphaël. Tuer, vol. ii, p. 145. No. 2021. Unfinished proof.

The Same

Proof before all letters.

The Same

Proof with the artists' names only.

Three pieces; one lot.

3944—Title Page with the Portrait of G. F. Handel

After G. B. Cipriani. Tuer, vol. ii, p. 149. No. 2152. Proof with the artists' names only.

Ornamental Border for a Portrait

Genii blowing a trumpet, and two cupids, one holding a lyre and one a caducæus. Proof before all letters.

Ticket. Apollo, Mercury and a Muse

After G. B. Cipriani. Proof on large paper.

Ticket or Title Page, Apollo, Two Muses and Two Cupids, Surrounded by Clouds

Proof with the engraver's name and the publisher's line. The last three engravings not mentioned by Tuer.

Four pieces; one lot.

3945—Ticket for a Meeting of the Anacreontic Society

After Lawrenson. Tuer, vol. ii, p. 148. No. 2120.

Ticket for the Benefit of Mr. Dragonetti

After E. F. Burney. Tuer, vol. ii, p. 148. No. 2128.

Ticket for the Benefit of Mr. Jones

After G. B. Cipriani. Tuer, vol. ii, p. 148. No. 2129.

TICKET FOR THE BENEFIT OF MR. GIARDINI
After G. B. Cipriani. Tuer, vol. ii, p. 150. No. 2194a.

THE SAME
Without the inscription in the margin.

TICKET, ANOTHER DESIGN FOR THE SAME
Tuer, vol. ii, p. 150. No. 2194b.

Six pieces; one lot.

3946—TICKET, A MAN AND A WOMAN SEATED, SO AS TO THROW THEIR SHADOWS ON THE WALL; THE WOMAN DRAWING THE OUTLINE OF THE MAN'S SHADOW
After B. West, 1791. Tuer, vol. ii, p. 149. No. 2160. Proof with the artists' names and the publishing line.

TICKET, MUSE HOLDING A MASK, WHICH CUPID IS TRYING TO TAKE
After G. B. Cipriani. Tuer, vol. ii, p. 150. No. 2173. Proof before all letters, in black.

TICKET TO THE FUNERAL OF SIR JOSHUA REYNOLDS
After E. F. Burney. Tuer, vol. ii, p. 150. No. 2180.

Three pieces; one lot.

BOVI, MARIANO

3947—EDUCATION
After Lavinia, Countess Spencer. Open letter proof in brown.

MEDICINE, THEOLOGY AND JURISPRUDENCE
Medal after J. Flaxman. Engraved by J. Heath. Proof before all letters on India paper.

MARIE ANTOINETTE
After a miniature.

Three pieces; one lot.

BUNBURY, HENRY

3948—PORTRAIT OF THE ARTIST
After Laurence. Engraved by T. Ryder.

3949—LOVE AND HOPE
LOVE AND JEALOUSY
Both engraved by C. Knight. Two beautiful oval prints in brown.

Two pieces; one lot.

3950—THE DEPARTURE OF LA FLEUR FROM MONTREUIL
FRIAR-PHILIP'S GEESE
Both engraved by T. Watson. Circular prints in brown.

Two pieces; one lot.

3951—A Tale of Love
Engraved by I. K. Sherwin.

Edwin and Ethelinde
Engraved by F. D. Soiron. Open letter proof in brown; full margin.
Two pieces; one lot.

3952—"As You Like It"
(Mrs. Mattocks, Mr. Bensley, Mr. Quick, Mrs. Jordan and Miss Pope.)
Engraved by C. Knight. Fine impression in brown.

3953—A Family Piece
Engraved by W. Dickinson.

A Hailstorm
Engraved by J. R. Smith.

The Gluttons
Proof before all letters.
Three pieces; one lot.

3954—Paysan des Alpes

Paysanne de la France
Two original etchings by the artist.

Petite Fille de la France

Contadin degli Stati di Parma
Both etchings by I. Bretherton.
Four pieces; one lot.

3955—View on the Pont Neuf at Paris
Caricature.

The Prentices' Boxing Day
Two pieces; one lot.

3956—Patty
Engraved by Chas. White. Beautiful costume plate, in red.

3957—A Girl of the Forest of Snowden

A Girl of Modena
Both engraved by P. W. Tomkins. Proofs with the titles in stipple, printed in brown. Oval. A very fine pair with good margin.
Two pieces; one lot.

BURKE, THOMAS

3958—The Finding of Cupid by Cephisa
Cephisa Clipping the Wings of Cupid.
Both after A. Kauffmann. Fine impressions in black. Oval.
Two pieces; one lot.

3959—Cupid and Ganymede

After Angelica Kauffmann. The French copy by L. Boutelou. Circular. Proof with the engraver's name only. Fine impression in red.

3960—Lady Rushout and Daughter

After Angelica Kauffmann. Proof with the artists' names only, in brown. Superb impression of this lovely plate.

CARDON, ANTHONY

3961—Madame Recamier

After Richard Cosway. Beautiful impression, and much sought for.

Prosperity

After E. B. Burney.

Two pieces; one lot.

CLARKE, J.

3962—Triumph of Galatea

After F. Bartolozzi. Circular. Proof with the artists' names and the publication line, printed in brown.

COLLYER, JOSH.

3963—Miss Palmer

After Sir Joshua Reynolds.

The Rendez-vous

After Stothard. Artist's proof, with big margin. Very rare.

Olinda

Engraved by W. Platt. Open letter proof, printed in brown.

Three pieces; one lot.

CONDE, I.

3964—Polindo and Albarosa

After R. Cosway. Very fine.

DELATTRE, I. M.

3965—Lear and Cordelia

After Stothard. Open letter proof, with large margin.

Moulines (The Handkerchief—Sterne and Maria)

After A. Kauffmann. Both circular and printed in red.

Two pieces; one lot.

DICKINSON, W.

3966—Andromache Weeping Over the Ashes of Hector
After Angelica Kauffmann. Oval. Fine impression in dark brown.

3967—Lucrece
Oval. Open letter proof in brown. A beautiful woman asleep, with bosom uncovered.

HARVARD, F.

3968—Ticket for the Performance of Handel's Messiah
After R. Smirke. Proof before letters.

Ticket for Cumberland House Ball
After W. Orme. Engraved by Edw. Orme.

The Origin of Design
printed in red.

Three pieces; one lot.

KAUFFMANN, ANGELICA

3969—L'Allegra
Il'Penserosa
Original etchings, combined with Lavis.

Two pieces; one lot.

3970—Young Mother and Child
Jo. Winckelmann
Original etchings, combined with Lavis.

Two pieces; one lot.

LANDSEER, HENRY

3971—Mrs. Mullens
After W. M. Craig. Proof before the name of the personage.

MARCUARD, ROBERT

3972—Francesco Bartolozzi
After Sir Joshua Reynolds. Fine impression printed in brown.

OGBORNE, JOHN

3973—Elysium, or Cupid Punish'd
After Stothard. Open letter proof in black; inlaid.

PARKER, JAMES R.

3974—Fair Fatima
Grecian Dance
Both after Stothard. Open letter proofs in brown. Circular. A beautiful pair.

Two pieces; one lot.

RYLAND, WM. WYNNE

3975—Lady in a Turkish Dress
Oval. Proof with the publisher's line only; in red. Very fine.

3976—Maria
After Angelica Kauffmann. Oval. Proof with the title, the artists' names and publication line in stippled letters. Fine impression in red.

3977—Triumph of Love
After Angelica Kauffmann. Circular. Proof with the artists' names and the publication line in stippled letters. Fine impression in red.

SCORODOMOFF, G.

3978—A Venetian Lady
Oval. Fine impression in red.

SCHIAVONETTI, LUIGI

3979—Two Vignettes
After H. Tresham.
The Strawberry Girl
After Sir Joshua Reynolds. Stipple, published by W. Richardson.

Three pieces; one lot.

SINTZENICH, H.

3980—Painting
After A. Kauffmann. Oval. Fine impression, in red.

TOMKINS, PELTRO W.

3981—Love Enamoured
After John Hoppner. Proof before the title, in dark brown. Very fine.

3982—The Same
The reversed copy by Bonnefoy. Printed in brown.

3983—Portrait of Henry Stockman

After Poggi. Proof before all letters, printed in red; on large paper; very fine.

Two Saints

Proof on India paper, with the publisher's line only.

Vignette

Cupid with roses.

The Shepherd

Proof with the publisher's line only.

Four pieces; one lot.

VENDRAMINI, GIOVANNI

3984—The Arts

The Sciences

Merit Rewarded

All after G. B. Cipriani.

Vignette

After Lang. Engraved by Mack.

Aurora

After Guido Reni. Engraved by Clint. Proof before all letters.

Five pieces; one lot.

WATSON, CAROLINE

3985—Prince Frederick William

After Sir Joshua Reynolds.

Eleanor of Bretagne

(Miss French.) After S. Shelley. Very fine impression in brown.

Two pieces; one lot.

ETCHINGS AND LINE ENGRAVINGS
OF THE EIGHTEENTH CENTURY IN FRANCE

AUDRAN, BENOIT, II

3986—L'Amour desarmé

After A. Watteau. Fine impression.

BEAUVARLET, JACQUES FIRMIN

3987—The Knitting Lesson

After J. B. Greuze. Proof before letters, with the coat-of-arms. Very fine.

3988—La Sultane

After Vanloo. Portalis and Beraldi, vol. i, p. 144. No. 21. First state. Proof before all letters. Very fine impression, with large margin.

BOUCHER, FRANÇOIS

3989—La petite reposée

Original etching. Portalis and Beraldi, vol. i, p. 228.

The Guitar Player

After Ch. Coypel. Engraved by F. Botet.

The Concert

After Watteau. Proof before all letters.

Three pieces; one lot.

3990—Venus and Cupid Asleep

Engraved by Michel Aubert. Fine impression.

Venus and Cupid Reposing

Engraved by Gilles Demarteau. Sanguine.

Two pieces; one lot.

3991—La rêveuse

Engraved by J. F. Beauvarlet. Portalis and Beraldi, vol. i, p. 142. No. 4. Very fine.

3992—La Laveuse

Engraved by Louis Marin Bonnet. Sanguine.

3993—Les charmes de la vie champêtre

Engraved by Jean Daullé. Portalis and Beraldi, vol. i, p. 667. No. 9. Fine impression with big margin.

3994—Two Nymphs with Cupids and Pigeons

Engraved by Gilles Demarteau.

Girl Seated

By the same engraver. Proof before all letters. Both in sanguine.

Two pieces; one lot.

3995—L'Attention dangereuse

Engraved by Louis Dennel. Portalis and Beraldi, vol. i, p. 726. First state. Proof before all letters. Very fine, slightly foxed.

3996—Venus se préparant pour le judgment de Paris, reçoit d'avance la pomme des mains de l'amour

Engraved by Jean Baptiste De Lorraine. Portalis and Beraldi, vol. ii, p. 749. Proof before the artists' names, with the coat-of-arms only. Superb proof of this lovely plate.

3997—L'Amour désarmé

Engraved by Etienne Fessard. Portalis and Beraldi, vol. ii, p. 144. No. 1. Big margin.

3998—Venus et les amours

Engraved by Robert Gaillard. Portalis and Beraldi, vol. ii, p. 223. No. 1. Fine impression, with big margin.

3999—Les deux confidentes

Engraved by Jean Ouvrier. Portalis and Beraldi, vol. iii, p. 246. Fine impression with margin.

4000—Le trait dangereux

Engraved by J. F. Poletnich. Portalis and Beraldi, vol. iii, p. 321. Proof before letters, with the artists' names only.

BRAND, F.

4001—Young Woman Pulling a Man by the Hair

Also Three Plates of Sketches of Men and Animals

Original etchings.

Four pieces; one lot.

CHAUVEAU, FRANÇOIS

4002—Le Concert

After D. Domenichino. Andresen, vol. i, p. 259. No. 9. First state.

Le Coucher à l'Italienne

After Vanloo. Engraved by I. . . . Printed in red.

Two pieces; one lot.

CHENU, PIERRE

4003—Le curieux, ou le peintre

After C. Bega. Portalis and Beraldi, vol. i, p. 374.

Don Quixote conduit par la Folie et embrasé de l'amour . . .

After C. Coypel. Engraved by Louis Surugue. Portalis and Beraldi, vol. iii, p. 576. Fine impression on parchment.

Two pieces; one lot.

CHODOWIECKI, DANIEL

4004—Sixteen Illustrations to "Leben Joh. Bunkel's"

Engelmann, pp. 130-135. Nos. 215-230. Second states. With title on the first plate and number of page on all of them.

Sixteen pieces; one lot.

4005—Fifteen Illustration to Richardson's Clarisse Harlowe
The first compositions. Engelmann, Nos. 521-527 (Nos. 1-7) and 550-557 (Nos. 8-15). Second states, with the numbers over the right upper corner. Also Nos. XVI-XXI of Schellenberg's illustrations.
Twenty-one pieces; one lot.

COUCHÉ, JACQUES

4006—La petite Thérese
After Caresme. Portalis and Beraldi, vol. i, p. 595. No. 5. Big margin.

DE BOISSIEU, JEAN JACQUES

4007—Road at Fontainebleau, 1764
Landscape with a Stonehouse and a Lake, 1774
Five Heads, Two of Them of Animals, 1803
All on India paper.
Ancienne porte de Vaize à Lyon, 1803
On India paper, mounted.
Four pieces; one lot.

4008—Vue du Château de Madrid Maison Royale
Landscape with a Herd of Cattle, 1793
Landscape
After Claude.
Cat and Kitten
On India paper.
Four pieces; one lot.

DE LARMESSIN, NICOLAS

4009—Le Savoyard
After Pierre. Portalis & Beraldi, vol. ii, p. 535. No. 8. Fine.

DE LAUNAY, NICOLAS

4010—Le poëte Ancréon
After P. A. Baudouin. Portalis and Beraldi, vol. ii, p. 545. No. 7. Slightly foxed.

4011—Les regrets mérités
After Mlle. Gérard. Portalis and Beraldi, ii, p. 547. No. 22. Beautiful impression, with margin.

4012—La lettre envoyée
After J. B. Le Prince. Portalis and Beraldi, vol. ii, p. 547. No. 30. Proof before the dedication.

DE LONGEUIL, JOSEPH

4013—Louis XVI between Abundance and Justice
After C. N. Cochin fils. Etched by St. Aubin and the border by Choffard. Portalis and Beraldi, vol. ii, p. 740. No. 21.

DE MARCENAY DE GHUY, ANTOINE

4014—The Complete Work of the Engraver in Various States
Most of the plates being shown from the first biting and in many cases the original drawing or watercolor for the plate is included. The collection consists of 243 proofs and 43 drawings and gouaches in 2 cases 14½x18¾x3¼, covered with brown morocco.

One lot.

DIETRICY, CHRISTIAN WILHELM

4015—The Nativity
Fine early impression

St. John Preaching
Modern impression.

The Vender of Spectacles
Modern impression.

Three pieces; one lot.

4016—The Prodigal Son and the Farmer
Linck. No. 27. Second state. The second signature with the needle is no longer visible, but without the number 84. Rare. From the Peoli collection.

GOYA Y LUCIENTES, FRANCESCO

4017—D. Baltasar Carlos Principe de España
Andresen, vol. i, p. 602. No. 8. Fine impression of the first printing. Big margin. From the Peoli collection.

HUBER, JOSEPH IGNACE

4018—Bust of a Girl with a Rose in Her Hair
Proof before letters with the name of the engraver only.

Little Girl with a Dog
After J. B. Greuze. Proof with the artists' names only.

Mirate che bel visino
After Sicardi. Engraved by Mécou.

Three pieces; one lot.

LE GRAND, HYACINTHE

4019—Jupiter et Io

After Renou. Portalis and Beraldi, vol. ii, p. 613. Proof before the title. Slightly foxed.

LEMPEREUR, LOUIS SIMON

4020—La mère indulgente

After P. A. Wille. Portalis and Beraldi, vol. iii, p. 654. No. 14. Very fine.

LE PRINCE, JEAN BAPTISTE

4021—Le Repos

Original lavis.

Pierrot et sa progeniture

Engraved by J. Ph. Le Bas, after his own painting.

The Fury before Cupid

Engraved by E. Jeaurat. After N. Vleughels.

The Trio

After Watteau.

Four pieces; one lot.

MELIN, CARLO DOMENICO

4022—La belle source (Mme. de Chateauroux)

After Nattier. Portalis and Beraldi, vol. iii, p. 81. No. 2. Very fine.

MULLER, JOHANN GOTTHARD von

4023—La Tendre mère (First Wife, and Son of the Engraver)

After F. Tischbein. Apell, p. 310. No. 16. First state. Proof before all letters.

NORBLIN DE LA GOURDAINE, JEAN PIERRE

4024—Susannah and the Elders

Andresen, vol. ii, p. 233. No. 1. Also five small etchings of men in different attitudes.

Six pieces; one lot.

PONCE, NICOLAS

4025—L'enlèvement nocturne

After P. A. Boudouin. Portalis and Beraldi, vol. iii, p. 336. No. 1. Proof before letters, with names of artist and vignette with monogram only. Extremely fine.

4026—Annette et Lubin

After P. A. Boudouin. Portalis and Beraldi, vol. iii, p. 336. No. 4. Lettered impression with large margin. Very fine.

4027—Marton

After P. A. Boudouin. Portalis and Beraldi, vol. iii. Exceedingly fine and beautiful impression. Big margin.

PREISSLER, J. G.

4028—La Rêveuse

After Jacq. Zick. Apell, p. 342. No. 4.

ST. AUBIN, AUGUSTIN DE

4029—Jupiter et Leda

After Paul Veronese. Finished by Romanet. Portalis and Beraldi, vol. iii, p. 444. No. 27. Proof before the dedication, with very large margin.

SCHMIDT, GEORG FRIEDRICH

4030—Girl with a Pug Dog on Her Arm

After G. Flinck. Jacoby, p. 84. No. 126. Fine impression with big margin. From the Matthes collection.

4031—The Jewish Bride

After Rembrandt. Jacoby, p. 85. No. 128. Second state. With the apostrophe in the word "d'après." Foxed.

4032—Portrait of Himself, Drawing

Jacoby, pp. 90-91. No. 134. One corner replaced. Also a proof of a copy by an unknown engraver.

Two pieces; one lot.

4033—Portrait of Himself, Drawing

Commonly called "with the spider." Jacoby, pp. 96-97. No. 141. Early impression, before the diagonal lines on the thermometer.

4034—The Artist's Wife, Dorothea Louise Wiendebrandt

Jacoby, p. 97. No. 142. Laid down.

4035—Dutch Peasants Smoking and Drinking

After Van Ostade. Jacoby, pp. 108-109. No. 160.

Three Nude Bacchanalian Children

Jacoby, p. 122. No. 171.

Two pieces; one lot.

4036—Lot and His Daughters
After Rembrandt. Jacoby, pp. 123-124. No. 173.

Sarah Presenting Hagar to Abraham
After Dietricy. Jacoby, p. 125. No. 175. Slightly foxed.

The Virgin, Infant Christ and St. John
After Van Dyck, Jacoby, p. 126. No. 176.

Three pieces; one lot.

WILLE, JEAN GEORGES

4037—Portrait of the Engraver
After J. B. Greuze. Engraved by J. G. Müller. Large margin.

4038—Repos de la Vierge
After Dietricy. Apell, p. 460. No. 2. Third state. With the coat-of-arms and the title, but before the date. Very fine.

4039—Another Fine Old Impression
Of Apell, 2. Fifth state. The dedication is added to the inscription. On large paper.

4040—Another Fine Old Impression
Of Apell, 2. Paper cut to plate mark and foxed.

Jeune Joueur d'instrument
After G. Schalken. Apell, 11. Second state. Before inscription in upper margin was removed.

Two pieces; one lot.

4041—Les Soins maternels
After P. A. Wille. Apell, p. 461. No. 13. Third state. Before the Dedication. Very fine, with margin.

4042—La Tante de Gerard Dow
After G. Dow. Apell, p. 461. No. 14. Third state. The crown has been added to the coat-of-arms, but before the title. Proof on loose India paper.

4043—L'observateur distrait
After Fr. Mieris. Apell, p. 462. No. 19. First state. Before the coats-of-arms. Very fine impression on large paper, with graver trials in the margin.

4044—Soeur de la bonne femme de Normandie
After P. A. Wille. Apell, p. 463. No. 26. Second state. With the border, but without the inscription. Large margin.

4045—Another Impression of Apell, 26

Third state. With the border and the inscription.

Philosophe du temps passé

After P. A. Wille. Apell, p. 463. No. 28. Unfinished trial proof.

Two pieces; one lot.

COLOR PRINTS

ALIX, PIERRE MARIE

4046—Portrait of Diderot

Portalis and Beraldi, vol. i, p. 25. No. 39. Proof before the title; the engraver's name in very faint scratched letters. Printed in colors; the register marks plainly visible.

BAILLIE, CAPTAIN WILLIAM

4047—The Entombment

After Rembrandt. Mezzotint, printed in colors.

Fire

A vignette printed in colors.

Two pieces; one lot.

BARTOLOZZI, FRANCESCO

4048—Lodona

After Maria Cosway. No. 8 in Macklin's British Poets. Tuer, vol. ii, pp. 106-107. No. 722. Beautifully printed in colors.

4049—The Beautiful Rhodope in Love with Æsop

After A. Kauffmann. Tuer, vol. ii, p. 123. No. 1255. Beautiful impression printed in colors.

4050—Cleone

After A. Kauffmann. Tuer, vol. ii, p. 125. No. 1311. The French copy with the name "Bartolonii." Oval, printed in brown and flesh-tint.

4051—Contemplation

After G. B. Cipriani. Tuer, vol. ii, p. 86. No. 42. Small oval, printed in colors. Large margin.

Hercules and Omphale

After G. B. Cipriani. Tuer, vol. ii, p. 130. No. 1484. Oval, printed in colors, with margin.

Two pieces; one lot.

4052—Adam and Eve in Paradise

After G. B. Cipriani and T. Hearne. The landscape engraved by W. Byrne and B. T. Pouncy. Tuer, vol. ii, p. 144. No. 1983. Lightly colored.

BONNET, LOUIS MARIN

4053—Head of a Girl with Uncovered Bosom

Printed in various inks, imitating a chalk drawing, with a border printed in gold. This printing in gold was an invention of Bonnet, for which Louis XVI gave him a pension. Portalis and Beraldi, vol. i, p. 214. From the collection of Ozias Humphrey, R.A.

4054—A Similar One

Printed in the same manner, but without the gold border. Plate No. 231.

4055—A Similar One

Plate No. 269.

4056—L'Amour prie Venus de Lui Rendre ses Armes

After F. Boucher. Crayon manner, printed in various inks, on blue paper. Portalis and Beraldi, vol. ii, p. 216. II. Very fine.

BUNBURY, HENRY

4057—Girl Offering a Drink to a Soldier

Three Women Going to Church

Circular. Proofs before all letters; colored by hand.

Two pieces; one lot.

4058—Patty

Charlotte

Both engraved by Charles White. Two lovely, oval costume plates, printed in brown and flesh tint.

Two pieces; one lot.

4059—Friar Phillip's Geese

Engraved by Watson. Circular. Proof before the title and the verses. Nicely printed in colors.

4060—Susan

"Adieu! she cry'd and wav'd her lilly hand." Circular. Engraved by I. Bretherton. Colored by hand.

BURKE, THOMAS

4061—Portrait of C. J. Fox
Oval. Printed in colors.

CLEMENT, A.

4062—Réunion d'Artistes
After Boilly. Colored by hand.
Also Key for the same.

Two pieces; one lot.

COPIA, JACQUES LOUIS

4063—Julie (le Premier Baiser de l'Amour)
After Mallais. Portalis and Beraldi, vol. i, p. 587. No. 20. Beautifully colored by hand.

COUCHÉ, JACQUES

4064—La Fuite à Dessin
After H. Fragonard, engraved in conjunction with C. Marcet. Portalis and Beraldi, vol. i, p. 595. No. 3.

La Petite Thérese
After Caresme. Portalis and Beraldi, vol. i, p. 595. No. 5.
Companion pieces. Very delicately colored by hand.

Two pieces; one lot.

CRANACH, LUCAS

4065—Lucas Cranach's Stammbuch
Containing nine full-length portraits of the foremost men of the Reformation, including that of the painter. Engraved by D. Berger, Bollinger, and Bolt, highly colored in guache. Also the *very* rare woodcut by F. W. Gubitz of Christ Blessing, after Cranach, printed in colors and gold. Text in a separate volume. Berlin, 1814. Very rare.

DEMARTEAU, GILLES

4066—Portrait of Rubens
After Antoine Watteau. Portalis and Beraldi, vol. i, pp. 718-21. Crayon manner, printed in two inks.

4067—Study Head of a Girl
After Boucher. Plate No. 475. Portalis and Beraldi, vol. i, p. 724. Crayon manner, printed in three inks.

4068—Nymph Seated on a Rock

After F. Boucher. Oval. Plate 489. Portalis and Beraldi, vol. i, p. 724. Crayon manner, printed in two inks.

4069—Le Plaisir Innocent

After J. B. Huet. Plate 433. Portalis and Beraldi, vol. i, p. 725. Crayon manner, printed in two inks.

4070—La Jeune Bergère

After J. B. Huet. Plate 515. Portalis and Beraldi, vol. i, p. 725. Crayon manner, printed in two inks.

4071—La Conversation des Fermières

(Engraved possibly by Claude Briceau.) Crayon manner, printed in various inks. Before any inscriptions. Very fine.

EARLOM, RICHARD

4072—Bust of a Young Girl in a Big Hat

After G. B. Cipriani. Printed in two inks. A beautiful impression of this rare and much sought for plate.

EDWARDS, S. ARLENT

4073—Ben Jonson

After Honthorst. Mezzotint printed in colors. Only five printed in colors. Grolier Club Publication.

FACIUS, G. S. AND I. G.

4074—Sophonisha

After Angelica Kauffmann. Oval. Printed in colors.

GUYOT, LAURENT

4075—Bryanston, Ofterly and the Lodge of Lord Gordon in the Green Park

Three oval landscapes after W. Tomkins, W. Watts and L. Belanger le Romain. Printed in colors. Full margin with the register marks.

Three pieces; one lot.

HEATH, JAMES

4076—Thos. Morton

After J. R. Smith. Full margin.

RÉNÉ DESCARTES
Engraved by T. Chapman. Full margin.

CHARLES HOWARD, EARL OF NOTTINGHAM
Engraved by Pennant.

UNKNOWN PORTRAIT
Engraved by Condi. All printed in colors.

Four pieces; one lot.

JANINET, FRANÇOIS

4077—VÉNUS EN REFLEXION
After Charlier. Portalis and Beraldi, vol. ii, p. 477. No. 14. First state. Proof before all letters, beautifully printed in colors. An exceedingly fine impression of this beautiful composition, unfortunately with a very light scratch across the bust of Venus.

4078—LES COMÉDIENS COMIQUES
After Antoine Watteau. Portalis and Beraldi, vol. ii, p. 480. No. 51. Nicely printed in colors.

LASINIO, CAV. CONTE CARLO

4079—PIETRO DA CORTONA
Mezzotint printed in colors. One of the earliest specimens of color printing from one plate.

LAVALLÉE, JACQUES

4080—ILLUSTRATIONS TO DON QUIXOTE
After Joseph del Castillo. Two engraved by Leroy and Chapuy. Proofs before the titles and one before all letters. Uncut. Printed in colors.

Nine pieces; one lot.

LEVACHEZ, CHARLES FRANÇOIS GABRIEL

4081—LOUIS XVI
Mezzotint printed in two inks. The portrait in black and the frame in brown. The register marks plainly visible.

PETHER, WILLIAM

4082—HELENA FORMAN (RUBENS' SECOND WIFE)
After Rubens. Smith, vol. iii, p. 983. No. 14. Mezzotint printed in colors.

PLOOS VAN AMSTEL, JACOB CORNELISZ

4083—Portrait of a Young Woman
After Hendrik Goltzius. Crayon manner, in various inks.

Woman Looking out of a Door
After Rembrandt. Mezzotint and etching printed in colors.

Two pieces; one lot.

REYNOLDS, S. W.

4084—Beatrice
"I have a good eye, uncle." From "Much ado about Nothing," after J. Jackson. Mezzotint printed in colors. Very pretty. Large margin.

RUOTTE, LOUIS CHARLES

4085—Vénus et les Amours
After Westall.

Vénus sur les Eaux
After Cazenave, engraved by L. Gabriel. Companion pieces. Stipples nicely printed in colors.

Two pieces; one lot.

RYLAND, WILLIAM WYNNE

4086—Ludit Amabiliter
After A. Kauffmann. Oval, printed in colors. Very fine.

SINTZENICH, H.

4087—Magdalena
After Charles Le Brun. Andresen, vol. ii, p. 514. No. 1. Oval, printed in colors.

TOMPKINS, P. W.

4088—The Woodman
After William Hamilton. Proof before the title.

Benevolus
After P. Jean. Open letter proof.

Also Three Vignettes, two after Stothard. All nicely printed in colors.

Five pieces; one lot.

WATER COLOR FACSIMILES

4089—Portrait of Jacquemart
By himself.

Mr. Regnier in the Rôle of Annibal
In E. Augier's Avanturière.
After E. Meissonier.

The Same in black.

Three pieces; one lot.

PUBLICATIONS OF THE ARUNDEL SOCIETY, LONDON

4090—S. George Baptizing the Princess Cleodolinda, and her Father
After Carpaccio. (In the Church of S. Giorgio dei Schiavoni at Venice.) 1888. Chromolithographed by Wilhelm Greve, Berlin.

4091—The Altarpiece in the Cathedral of St. Bavon at Ghent, by the Brothers Van Eyck

a. The Adoration of the Lamb
(Center panel.) 1868.

b. Portraits of Jodocus Vyts, Lord of Pomele, and his Wife, Isabelle de Borlunt, with their Patron Saints
(Outside panels of the wings enclosing the Adoration of the Lamb.) 1869.

c. Judges and Warriors—Hermits and Pilgrims
(The side panels of the Adoration of the Lamb.) 1869.

d. The Triune God—The Virgin Mary—St. John the Baptist
(From the center panels.) 1870.

e. The Annunciation, with the Prophets and Sybils
(The exterior of the upper wings.) 1871.

d. St. Cecilia at the Organ, and an Angelic Choir
(From the interior of the upper wings.) 1871.

e. Adam and Eve
(Two panels from the interior of the upper wings.) 1871.
All drawn and chromolithographed by C. Schultz.

Seven pieces; one lot.

FRENCH PORTRAIT ENGRAVERS AND THEIR SCHOOL

XVII AND XVIII CENTURIES

BALECHOU, JEAN JOSEPH

4092—Prosper Jolyot de Crébillon
After Aved. The smaller plate. Portalis and Beraldi, vol. i, p. 81. No. 19.

BAUSE, JOHANN FRIEDRICH

4093—Peter the Great
After S. le Roy. Keil, No. 119. First state. Proof before letters and before the border.

BEAUVARLET, JACQUES FIRMIN

4094—Edme Bouchardon, Sculptor
After Drouais. Portalis and Beraldi, vol. i, p. 146. No. 28.
The Same
Unfinished trial proof: face and hands are white.
Two pieces; one lot.

CHEREAU, FRANÇOIS

4095—Louis Antoine de Pardaillon de Gondrin, Duc d'Antin
After H. Rigaud. Portalis and Beraldi, vol. i, p. 384. No. 26.
"Jamais Rigaud, dont les peintures officielles ont inspiré les chefs-d'œuvre du burin, ne s'est montré plus théâtral et plus pompeux; jamais aussi graveur n'a déployé plus d'habileté, plus des resources que dans cet portrait, égal en éclat au plus beau des Drevet."—Portalis and Beraldi.

DAULLÉ, JEAN

4096—Catherine Mignard, Comtesse de Feuquière
After P. Mignard. E. Delignères, p. 34. No. 47. Second state, with the address.

4097—Charles Edouard Stuart, the Young Pretender
Engraved in conjunction with Wille. E. Delignères, pp. 58-59. No. 78. Third state: with the inscriptions, inclusive of the date of birth.

DAVID, FRANÇOIS ANNE

4098—Gaspard Netcher avec son Épouse et son Fils
After Netcher. Portalis and Beraldi, vol. ii, p. 679. One of the best plates of this master.

DE LEU, THOMAS

4099—Bertrand d'Argentré, Président au Siège du Sénéchal de Rennes
Robert-Dumesnil, vol. x, p. 78. No. 300. First state. Before the wrinkles on the forehead and before the text on the back. Inlaid.

Pierre Arlensis de Scudalupis, Médecin, Chimiste et Litterateur
Robert-Dumesnil, vol. x, pp. 78-79. No. 301. Second state; the left ear is covered with horizontal lines. Inlaid.

Two pieces; one lot.

4100—Catherine de Bourbon, Duchesse de Bar
Robert-Dumesnil, vol. x, p. 82. No. 309. Only one state. Inlaid.

Jean de Beaugrand, Maître à Écrire, Bibliothécaire et Lecteur du Roi
Robert-Dumesnil, vol. x, p. 84. No. 313. Second state; with the inscriptions.

Two pieces; one lot.

4101—Charles de Bourbon, Connétable de France
Robert-Dumesnil, vol. x, pp. 87-88. No. 323. First state; before the plate was cut oval and printed with Odieuvre's border. Inlaid.

Pierre de Brach, Poëte Bordelais
Robert-Dumesnil, vol. x, pp. 88-89. No. 325. Second state; with the inscription on the border. Inlaid.

Two pieces; one lot.

4102—Catherine de Médicis, Reine de France
Robert-Dumesnil, vol. x, p. 92. No. 332. Second state; before the retouch. Inlaid.

4103—Charles IX, Roi de France
Robert-Dumesnil, vol. x, p. 94. No. 338. Second state; the plate is retouched and shows a slip of the graver between the letters H. and A. in the word Charles on the oval border.

René Chopin, Jurisconsulte et Avocat au Parlement de Paris
Robert-Dumesnil, vol. x, p. 95. No. 339. Only one state known.

Two pieces; one lot.

4104—François de Bourbon, Prince de Conti
Robert-Dumesnil, vol. x, p. 98. No. 348. One state only known. Inlaid.

Jeanne de Coesme, Princesse de Conti
Robert-Dumesnil, vol. x, p. 99. No. 350. First state; before the spelling of the name "Coesme" was corrected. Inlaid.

Two pieces; one lot.

4105—Louise de Lorraine, Princesse de Conti
Robert-Dumesnil, vol. x, p. 99. No. 351. Only one state known. Inlaid.

The Same
Robert-Dumesnil, vol. x, pp. 99-100. No. 352. First state; before "Desrochers ex. . . ." was added after "Sculp." Large margin.

Two pieces; one lot.

4106—Pierre du Moulin, Ministre Calviniste à Paris et à Sedan
Robert-Dumesnil, vol. x, p. 102. No. 356. Only one state known. Early impression, fine. Inlaid.

Eléanore d'Autriche, Reine de France
Robert-Dumesnil, vol. x, p. 102. No. 357. Only one state known. Inlaid.

Two pieces; one lot.

4107—Gabrielle d'Estrées, Marquise de Monceaux et Duchesse de Beaufort
Robert-Dumesnil, vol. x, p. 105. No. 365. Only one state known. Inlaid.

4108—The Same
Also inlaid, but with larger margin.

Fauchet, Claude
Robert-Dumesnil, vol. x, p. 107. No. 370. Only one state known. Inlaid.

Two pieces; one lot.

4109—Nicolas Habicot, Anatomiste à Paris
Robert-Dumesnil, vol. x, p. 113. No. 384. First state; before "Mariette ex." was added in the left lower corner. Inlaid.

Gentien Hervet, Chanoine de Reims
Robert-Dumesnil, vol. x, pp. 127-128. No. 419. First state; before the part of the copper bearing the Greek inscription was cut off. Very fine.

Two pieces; one lot.

4110—Jeanne d'Albret, Reine de Navarre
Robert-Dumesnil, vol. x, pp. 128-129. No. 422. First state; before the retouch and Fessard's name. Very fine and rare.

François de Silli, Comte de La Roche-Guyon
Robert-Dumesnil, vol. x, pp. 132-133. No. 430. Second state; "agé de 22 a." has been added to the inscription on the oval border. Inlaid. From the Pierre Mariette Collection.

Two pièces; one lot.

4111—Gui de Lavau, Conseiller au Parlement de Paris
Robert-Dumesnil, vol. x, p. 134. No. 432. Second state; "An° 1589" has been added. Inlaid.

Guillaume Leblanc, Camérier du Pope Sixte V, évêque de Vence et de Grasse, et Poët
Robert-Dumesnil, vol. x, pp. 134-135. No. 433. First state; before the inscription and the coat-of-arms in the upper corners. Very fine. Inlaid.

Two pieces; one lot.

4112—Louise de Lorraine
Robert-Dumesnil, vol. x, pp. 137-138. No. 441. Only one state known. Fine. Inlaid.

Henri II, Duc de Lorraine
Robert-Dumesnil, vol. x, p. 138. No. 442. (The same as Robert-Dumesnil 307.) First state; before the strong shadows under the nose and on the forehead were reduced and before the retouch. Very fine. Inlaid.

Two pieces; one lot.

4113—Jean Luillier, Conseiller d'État, Maître des Comptes, Prévôt des Marchands de Paris
Robert-Dumesnil, vol. x, pp. 140-141. No. 447. Second or third state; the word "Maistre," which appears in the inscription on the oval border of the first state, has been changed to "President." The lower margin having been cut off, which may have contained the verses, the actual state cannot be ascertained. Very fine. Inlaid.

Henri Ier du nom, Duc de Montmorency, Connétable de France
Robert-Dumesnil, vol. x, p. 147. No. 462. The reduced copy, with "Paul de la Houve ex." Fine impression. Inlaid.

Louise de Budos, Duchesse de Montmorency
Robert-Dumesnil, vol. x, p. 147. No. 463. Only one state known. Fine impression, but closely trimmed.

Three pieces; one lot.

4114—The Same
Fine impression, with margin. Inlaid.

Antoine de Murat

Robert-Dumesnil, vol. x, p. 148. No. 465. Only one state known. Fine impression, with margin. Inlaid.

Two pieces; one lot.

4115—Charles de Gonzague, Duc de Nevers

Robert-Dumesnil, vol. x, pp. 149-150. No. 469. Only one state known. Very fine impression, with large margin. Inlaid.

François Rauchin, Docteur et Professeur Royal en Médecine

Robert-Dumesnil, vol. x, p. 153. No. 480. Only one state known. Inlaid.

Two pieces; one lot.

4116—Louis Servien, Avocat Général au Parlement de Paris, et Conseiller d'État

Robert-Dumesnil, vol. x, pp. 155-156. No. 486. Second state (of four); before "P. Mariette ex." was added below the Greek inscription on the tablet. Fine impression. Small tear neatly repaired. Inlaid.

Charles de Bourbon, Comte de Soissons

Robert-Dumesnil, vol. x, pp. 156-157. No. 488. Only one state known. Fine impression, with margin. Inlaid.

Two pieces; one lot.

4117—Philippe Strozzi, Colonel-Général de l'Infanterie

Robert-Dumesnil, vol. x, p. 158. No. 491. One state only. Fine impression, but closely trimmed and inlaid.

Henriette de Balzac-d'Etrangues, Duchesse de Verneuil

Robert-Dumesnil, vol. x, p. 162. No. 501. Second state; with the hyphen between the words "nom-pareil." Very fine, with margin. Inlaid.

Two pieces; one lot.

4118—Blaise de Vigenère

Robert-Dumesnil, vol. x, pp. 162-163. No. 502. First state; proof before all letters. Very fine impression, with margin.

Nicolas de Neufville, Seigneur de Villeroy, Secrétaire d'État

Robert-Dumesnil, vol. x, p. 163. No. 504. Only one state known.

Portrait of an Unknown Jesuit (Gregoire de Valentia, Professeur de Théologie)

Robert-Dumesnil, vol. x, p. 164. No. 507. First state, before the inscription on the oval border. Inlaid.

Three pieces; one lot.

4119—A Collection of 71 Portraits by Thomas de Leu, Leonard Gaultier, Michel Lasne, and Others, bound in full brown calfskin, with gold tooling

Engraved by Thomas de Leu:

Henri II, Roi de France
Robert-Dumesnil, 387, before the retouch.

François I, Roi de France
Robert-Dumesnil, 372, before the retouch.

Catherine de Médicis, Reine de France
Robert-Dumesnil, 332 II, before the retouch.

François II, Roi de France
Robert-Dumesnil, 373, before the retouch.

Mary Queen of Scots
Robert-Dumesnil, 457, second state, before the retouch.

Charles IX, Roi de France
Robert-Dumesnil, 338, before the retouch.

Louise de Lorraine
Robert-Dumesnil, 446, second state.

François, Duc d'Anjou
Robert-Dumesnil, 296, before the retouch.

Henri IV, Roi de France
Robert-Dumesnil, 400.

Gabrielle d'Estrées
Robert-Dumesnil, 366, inlaid.

Gabrielle d'Estrées
Robert-Dumesnil, 365.

Gabrielle d'Estrées
Robert-Dumesnil, 366, reversed copy (Jan le Clerc ex.), inlaid.

Henriette de Balzac
Robert-Dumesnil, 501.

César, Duc de Vendôme
Robert-Dumesnil, 499, inlaid.

Catherine de Bourbon, Duchesse de Bar
Robert-Dumesnil, 311, second state.

Marie de Médicis
Robert-Dumesnil, 456, first state, inlaid.

Jeanne d'Albret, Reine de Navarre
Robert-Dumesnil, 422, before the retouch.

Marie Dudrac
Robert-Dumesnil, 355, inlaid.

François de Bourbon, Prince de Conti
Robert-Dumesnil, 349.

Jeanne de Coesme, Princesse de Conti
Robert-Dumesnil, 350, first state.

Charles de Bourbon, Comte de Soissons
Robert-Dumesnil, 489.

Louise de Lorraine
Robert-Dumesnil, 441.

Henri de Lorraine, Duc de Bar
Robert-Dumesnil, 307.

Anne, Duc de Joyeuse
Robert-Dumesnil, 424, third state.

Charles de Gontaut, Duc de Biron
Robert-Dumesnil, 318, first state.

Louis Servin
Robert-Dumesnil, 486, second state. Before Mariette's address.

Nicolas Habicot
Robert-Dumesnil, 384, second state.

Seneca
Robert-Dumesnil, 485.

Antoine Caron
Robert-Dumesnil, 330.

Jean de Beaugrand
Robert-Dumesnil, 313.

Pierre Du Moulin
Robert-Dumesnil, 356.

Engraved by Leonard Gaultier:

Marguerite de Valois, Reine de Navarre

Catherine de Bourbon, Duchesse de Bar
Inlaid.

Torquato Tasso, etc., etc.

DE LAUNAY, NICOLAS

4120—Sebastien Le Clerc, Fils
After Nonnotte. Reception plate. Portalis and Beraldi, vol. ii, p. 548. No. 38.

4121—The Same
First state; artists' proof. Large paper. Very fine.

DE MARCENAY DE GHUY, ANTOINE

4122—Le Maréchal de Villars

After H. Rigaud. Portalis and Beraldi, vol. iii, p. 9. No. 11. First state, before any letters. Extremely rare and fine.

DREVET, PIERRE (the father)

4123—Robert de Cotte (the portrait with the beautiful hand)

A. F. Didot, pp. 25-26. No. 34. Second state; before the words: "Conseils, premier Intendant . . ." were changed to: "Con^{s} prem^{r} Architecte, Intendant. . . ." A very fine impression, but mildewed. From the Kallmann and Brentano-Birckenstock Collections.

4124—The Same

D. 34. Third state; with the changes mentioned above. Fine old impression with good margin.

DUPIN FILS, N.

4125—Marie Antoinette

After Vanloo. Portalis and Beraldi, vol. ii, p. 74. No. 10. Good margin, somewhat foxed.

EDELINCK, GÉRARD

4126—Philippe de Champagne

After himself. Robert-Dumesnil, vol. vii, p. 239. No. 164. First state; before the slip of the graver, in the leaves of the tree, back of the head. Very fine impression with big margin.

4127—Charles Le Brun

After N. de Largillière. Robert-Dumesnil, vol. vii, pp. 279-80 and vol. xi, pp. 96-97. No. 238. Second state; the plate completed. From collection S. Leith.

4128—Michel Le Tellier, Chancellor of France

After F. Vouet. Robert-Dumesnil, vol. vii, pp. 282-83. No. 244. Fourth state; all words following "sculpsit" have been removed.

Jules Hardouin Mansart

After Vivien. Robert-Dumesnil, vol. vii, pp. 297-98. No. 267. Second state, the spelling of "Consilijs" has been changed to "Consiliis."

Two pieces; one lot.

4129—Robert Nanteuïl

After himself. Robert-Dumesnil, vol. vii, p. 306. No. 282. First state, before "se ipse delin," was changed to "se ipsu delineauit." Fine impression with big margin.

4130—Hyacinthe Rigaud

After himself. Robert-Dumesnil, vol. vii, p. 317. No. 303. Second state; with the letters: "C. P. R." after "Sculp."

4131—François Tortebat

After M. de Pille. Robert-Dumesnil, vol. vii, p. 330. No. 328.

Edouard Colbert, Marquis de Villacerf

After P. Mignard. Robert-Dumesnil, vol. vii, pp. 334-35. No. 336. Only one state known.

Two pieces; one lot.

FICQUET, ETIENNE

4132—Françoise d'Aubigné, Marquise de Maintenon

After Pierre Mignard. Portalis and Beraldi, vol. ii, p. 176. No. 87. From the collection of John Young. Fine.

KLAUBER, IGNAZ SEBASTIAN

4133—Christian Gabriel Allegrain, Sculptor

After Duplessis. Andresen, vol. i, p. 748. No. 9. Third state; with only one line of the inscription. Large margin, fine.

Georg Wolfgang Knorr

After I. E. Ihle, engraved by I. A. Schweikart. Andresen, vol. ii, p. 487. No. 3.

Two pieces; one lot.

LOCHON RENÉ

4134—Eustache de Lesseville, Évêque de Coutance

Andresen, vol. ii, p. 67. No. 5. First state; before the date.

LOMBART, PIERRE

4135—Rachel, Countess of Middlesex

After Van Dyck. From the set of the Duchesses. Andresen, vol. ii, pp. 73-74. No. 10. ix.

Charles-Quint

After Barthel Beham. Fine impression. Laid down.

Two pieces; one lot.

MASSON, ANTOINE

4136—Marie de Lorraine, Duchesse de Guise
After Pierre Mignard. Robert-Dumesnil, vol. ii, pp. 120-21. No. 32. Fifth state; with the rabbit, the word "pinxit" is followed by one point, "Roma and 1684" by two points, all of which have the form of a very small circle.

MORIN, JEAN

4137—Marguerite Lemon
After A. Van Dyck. Robert-Dumesnil, vol. ii, pp. 58-59. No. 62. Second state; with the inscriptions.

MÜLLER, JOHANN GOTTHARD von

4138—Anton Graff
After himself. Andresen, vol. ii, p. 208. No. 2. Third state; open letter proof. On large paper. Very fine.

NANTEUIL, ROBERT

4139—Anne of Austria, Queen of Louis XIII
After P. Mignard. Robert-Dumesnil, vol. iv, p. 59. No. 22. Third state of five; before the number 15 below the coat-of-arms.

4140—David Blondel
Protestant minister and historian. Robert-Dumesnil, vol. iv, p. 69. No. 41. First state; before the distich in the tablet below the portrait.

4141—Christina, Queen of Sweden
After Bourdon. Robert-Dumesnil, vol. iv, p. 84. No. 67. Third state; the interrogation mark after "Esclaues" has no longer the form of an "S."

PETIT, GILLE EDMÉ

4142—Marie Leczinska, Queen of Louis XV
After De La Tour. Portalis and Beraldi, vol. iii, p. 300. Good margin.

SCHMIDT, GEORG FRIEDRICH

4143—Jean-Baptiste Rousseau
Jacoby, pp. 22-25. No. 44. Engraved in conjunction with Wille.
Maurice Quentin De La Tour (the little De La Tour)
Jacoby, pp. 50-51. No. 89.

Two pieces; one lot.

TARDIEU, JACQUES NICOLAS

4144—Marie Leczinska, Queen of Louis XV
Portalis and Beraldi, vol. iii, p. 585. No. 14. Very fine impression, but a trifle foxed.

VAN SCHUPPEN, PIETER

4145—Mad^me. Desmoulières
After M^le. E. Soph. Cheron.

VERMEULEN, CORNELIS

4146—Bonaventuur van Overbeek, Designer and Engraver
After C. Le Blon. First state; proof before all letters.

WILLE, JEAN GEORGE

4147—Tycho Hofmann
After L. Tocqué. Apell, p. 466. No. 54. Third state; the inscription is in French. Fine.

The Same
Fourth state; the inscription is changed to Latin.

Two pieces; one lot.

4148—The Same
Fourth state. Fine.

FRENCH PORTRAITS

4149—Corneille, Pierre
Engraved by Et. Ficquet. After Le Brun. Portalis and Beraldi, vol. ii, p. 174. No. 77. Second state.

De Bretagne, Marie, Duchesse de Montbasson
Engraver unknown. Rare.

De Buffon, George Louis Le Clerc, Count
Engraver unknown. 8°.

The Same
Engraver unknown. Proof before all letters. Big margin. From the Julian Marshall Collection.

De Castelnau, Michel
Engraved by Jaspar Isac. Rare.

Five pieces; one lot.

E. N. West.

4150—De La Fontaine, Jean
Engraved by Et. Ficquet. After H. Rigaud. Portalis and Beraldi, vol. ii, p. 175. No. 82. Second state; before the creek of the vignette was entirely covered with lines. A little water stained and foxed. Good margin.

10 3/4 4151—The Same
Third state; the creek is covered with lines. Good margin.

4152—De Médicis, Marie, Reine de France, Second Wife of Henry IV
Engraved by Thomas de Leu. Robert-Dumesnil, vol. x, p. 142. No. 451. First state; before the general retouch. Very fine and rare. Inlaid. From the P. Mariette Collection.

Albert Roullier
10 3/4 4153—The Same
Robert-Dumesnil, vol. x, pp. 142-143. No. 453. Only one state known. Very fine early impression. Inlaid.

E. F. Sabin.
10 5/4 4154—The Same
Robert-Dumesnil, vol. x. p. 143. No. 454. Only one state known. Early impression, but without margin. Laid down.

A. A. Lawrence.
7 5/4 4155—The Same
The same. The plate is a trifle worn, otherwise in good condition and with big margin.

A. Harland
3 3/4 4156—The Same
Robert-Dumesnil, vol. x, pp. 143-144. No. 455. Only one state known. The plate is a trifle worn and the inscriptions in the lower margin cut off. Inlaid.

R. Fridenberg.
5 5/4 4157—The Same
Engraved by Leonard Gaultier.
The Same
Engraved by Pieter Firens.

Two pieces; one lot.
E. F. Sabin.
7 3/4 4158—The Same
Engraved by Nicolas de Larmessin. Bust in oval frame.
The Same
Engraved by an unknown engraver after Thomas de Leu, Robert-Dumesnil, vol. x, p. 144. No. 456, in reduced size.

Two pieces; one lot.
R. Fridenberg
2 1/4 4159—De Montaigne, Michel
Engraved by Thomas de Leu. Robert-Dumesnil, vol. x, p. 146. No. 461. Only one state known. Rare. Very fine impression. Inlaid.

The Same
Engraved by Desrochers. Drugulin, No. 14289.

The Same
Engraved by A. de St. Aubin. E. Bocher, p. 69. No. 184. Fifth state. Cut down to inner frame on top and two sides. Inlaid.

Three pieces; one lot.

4160—The Same
The complete plate with a small margin. Inlaid.

De Thou, Christophe
Engraved in Gaultier's manner.

The Same
Proof before all letters by an unknown engraver.

Thomas à Kempis
Engraver unknown. Backed and inlaid.

Osman I, Turkish Emperor
Engraved by Hertochs. (?)

Five pieces; one lot.

4161—De Valois, Marguerite. First Wife of Henry IV
Engraved from life by Pieter Firens. Nagler, p. 345. Fine impression.

The Same
Engraved by Cr. van de Passe. Franken, p. 130. No. 734.

Two pieces; one lot.

4162—De Voltaire, François Marie Arouet
Engraved by Etienne Ficquet. Portalis and Beraldi, vol. ii, p. 177. No. 95. First state: proof before the inscription upon the tablet. Inlaid, very rare.

4163—The Same
The same. Second state: with the inscription upon the tablet. Big margin.

The Same
Engraved by Jacob Folkema.

The Same
Engraver unknown.

Three pieces; one lot.

4164—French Court Celebrities
Etched after François Robert Bonnart.

Mad^me^ la Marquise de Grancey

Mad^me^ la Duchesse du Maine

Mad^me^ la Marquise de Richelieu

Mad^me^ la Comtesse du Roüal

Le Capitaine Jean Baert de Dunquerque

Also the Comtesse du Barry. Artist unknown.

Six pieces; one lot.

5.00 4165—French Celebrities—Charles le Belliqueux, 4ième Duc de Bourgoyne

John Proctor

Engraved by B. Moncornet. Early impression, before the coat-of-arms in the upper corners.

Sophie Chervu

Engraver unknown. Proof before all letters.

Mad^lle^ de Beaumont, Chevalier d'Eon

Engraver unknown.

Three pieces; one lot.

Gabrielle d'Estrées

Engraver unknown. Proof before the name of the personage.

Magdalène de Scuderi

Engraved by Étienne Desrochers.

Five pieces; one lot.

7.50 4166—Guillaume du Vair, Vice Chancellor of France

T. A. Lawrence

Engraved by F. Langlois.

Bernard le Bovyer de Fontenelle

Engraver unknown. Proof before all letters.

Maréchal Gassion

Engraver unknown.

Josué Sylvestre, Poet and Translator of Du Bartas' Works

Engraved by C. van Dalen. Inlaid.

Guillaume de Saluste, Seigneur du Bartas

Engraved by Nicolas de Larmessin. Inlaid and backed.

Five pieces; one lot.

10.00 4167—Guicciardini, Francesco

R. Fridenberg.

Halsey, p. 62. No. 75. Third state: proof before the rectangle and before the name of the personage.

Lady Morgan

Engraved by Mécou. After Scheffer.

Diane de Poitiers

Engraved by J. Thomson.

Three pieces; one lot.

J. F. Sabin.

4168—Henri IV, roi de France

Engraved by Thomas de Leu. Robert-Dumesnil, vol. x, p. 17. No. 397. Only one state known. Inlaid.

7.00

4169

THE SAME

Robert-Dumesnil, vol. x, p. 119. No. 401. Only one state known. Backed and inlaid.

Two pieces; one lot.

4169—THE SAME

Robert-Dumesnil, vol. x, p. 122. No. 409. Only one state known. Very fine impression, with margin.

THE SAME

Robert-Dumesnil, vol. x, p. 123. No. 411. Title page to "Pourtraicts du très-chrestien et très-victorieux Henri IIII Roy de France, etc." Par George Blaignan. Inlaid.

Two pieces; one lot.

4170—THE SAME

Robert-Dumesnil, vol. x, p. 125. No. 415. First state, before the text on the back of the print. Inlaid.

THE SAME

Second state. Full margin.

THE SAME

Robert-Dumesnil, vol. x, pp. 125-126. No. 416. Third state; with the inscriptions and the name of the engraver. Inlaid. Printed in "Desseins de profession nobles et publiques . . . par Ant. de Laval . . . Paris 1605."

Three pieces; one lot.

4171—THE SAME

Robert-Dumesnil, vol. x, p. 126. No. 417. First state; before the text on the back of the print. Inlaid.

THE SAME, ON HORSEBACK, IN ARMOUR AND WITH A LAUREL CHAPLET

Engraver unknown. W. 113, H. 178 mm.

A similar print. Engraver unknown. W 53, H. 108 mm.

Three pieces; one lot.

4172—THE SAME

Engraved by Leonard Gaultier. With six lines of inscription in the margin below. W. 53, H. 143 mm., including inscription. With French text on the back.

THE SAME (BUST IN A NICHE)

Title page, "L'AVANT-VICTORIEUX."

THE SAME

Engraved by A. Lommelin. Reversed copy of the plate by Goltzius. Dutuit, vol. iv, pp. 432-33. No. 173.

THE SAME

"Joan Buchsenmacher excudit." Size of plate, W. 110, H. 160 mm. Oval, with four verses below.

Four pieces; one lot.

4173—THE SAME

Engraved by De Marcenay de Ghuy. First state; proof before all letters.

THE SAME

Engraved by P. A. Tardieu. After F. Pourbus. Andresen, vol. ii, p. 584. No. 7.

THE SAME

Engraved by Le Roy.

THE SAME

Engraved by Bonvoisin. Proof on India paper.

THE SAME

Engraved by Pauquet.

THE SAME

Unfinished proof. Engraver unknown.

Six pieces; one lot.

4174—LOUIS XI, ROI DE FRANCE

Engraved by C. Vermeulen. Very fine.

LOUIS XIV, ROI DE FRANCE

Engraved by E. Hainzelman. Inlaid.

Two pieces; one lot.

4175—LOUIS XIII, ROI DE FRANCE

Engraved by Willem van de Passe, printed with a border from another plate, bearing Crispien's monogram. Franken, pp. 125-126. No. 714.

THE SAME

Engraved by I. Picart. Title page for vol. xii of "Mercure François."

THE SAME, ON HORSEBACK

Engraved by the same. Early impression, before the text on the back.

Three pieces; one lot.

4176—THE SAME AND ANNE D'AUTRICHE, HIS CONSORT

Two ovals on one plate. Engraved by Pieter Firens. Very rare and fine.

ANNE D'AUTRICHE, REINE DE FRANCE

B. Moncornet excu. Rare.

Two pieces; one lot.

4177—THE SAME

Engraved by Jan Louys. After P. P. Rubens. Andresen, vol. ii, p. 88. No. 6. First state; before the number.

4178—Montpensier, Henri, Duc de
Engraved by Leonard Gaultier (Galter).

Rousseau, Jean Jacques
Engraved by Etienne Ficquet after Aved. Portalis and Beraldi, vol. ii, p. 177. No. 92. On India paper.

Sand, George
Engraved by Luigi Calamatta after his own design. Apell, p. 83. No. 25. First state; proof before all letters, on India paper.

Three pieces; one lot.

ARTISTS AND ART AMATEURS

4179—About, Edmond
Engraved by Ch. Choffard.

Albani, Francesco
Engraved by Mariage.

Alberti, Leon. Battista
Engraved by B. Picart.

Allegri, Antonio (il Correggio)
Engraved by Vincenzio Salandri after his own painting. Apell, p. 372. No. 3. Proof before letters.

Aldegrever, Albrecht
Engraver unknown.

Amerighi, A.
Engraved by François Pigeot. Proof before all letters.

Callot, Jacques
Engraver unknown.

Seven pieces; one lot.

4180—Bartolozzi, Francesco
Engraved by Robert Marcuard.

The Same
Engraved by Mariage.

Two pieces; one lot.

4181—Bardon, André
Engraved by Moitte.

Barozzio, Jacomo
Engraver unknown.

Bloemaert, Abraham
Engraved by W. Swanenburg.

Three pieces; one lot.

4182—Bouchardon, Edmé
Engraved by J. F. Beauvarlet after Drouais. Portalis and Beraldi, vol. i, p. 146. No. 28.

4183—Briseux, C. E., Architecte
Engraved by J. G. Wille from nature. Le Blanc, p. 108. No. 135. Second state, with the inscriptions.

4184—Callot, Jacques
Engraver unknown.

Camphuysen, D. R.
Engraved by Sal. Savry after C. Castleijn. Andresen, vol. ii, p. 438. No. 5.

Canova, Antonio
Etching by Frederick Hillenmacher.

The Same
Engraved by R. Morghen after Pietro Benvenuti. Halsey, pp. 26-27. No. 29. Second state; open letter proof.

The Same
Engraved by F. Weber. Apell, p. 457. No. 17. Proof before letters. No. 49. On India paper.

Five pieces; one lot.

4185—The Same
Engraved by William Henry Worthington after Fabre. Andresen, vol. ii, p. 755. No. 1. Artist's proof on India paper.

Chantrey, Francis
Engraved by J. Thomson.

Cellini, Benvenuto
Engraved by R. Morghen after Giorgio Vasari. Halsey, pp. 29-30. No. 33. Fourth state; with the shaded rectangle.

The Same
Second state; before the shaded rectangle and the name in traced open letters. Very fine.

The Same
Engraved by S. Jesi.

Five pieces; one lot.

4186—Cignani, Carlo
Engraved by G. Battista Cecchi after Felice Cignani.

The Same
Engraved by Wagner.

De Champagne, Philip
Engraved by P. Metzmacher after Ph. de Champagne. Apell, p. 281. No. 7. Second state. Proof before letters on India paper.

Dietterlin, Wendel
Etched by himself. Nagler Monogr., vol. v, p. 324. Frontispiece to the edition of 1598 of his "Architectura."

Dorat, M.
Engraved by Dupin fils. Portalis and Beraldi, vol. ii, p. 74. No. 5.

Five pieces; one lot.

4187—De La Tour, Maurice Quentin (the Little De La Tour)
Engraved by G. F. Schmidt. Jacoby, pp. 50-51. No. 89. Fine impression, somewhat foxed.

4188—Edelinck, Gérard
Engraved by Nicolas Edelinck after F. Tortebat. Andresen, vol. i, p. 436. No. 5.

Flaxman, J.
Engraved by Marie Louise Pannier after Jackson. Apell, p. 321. No. 5. Proof before letters, No. 49, on India paper.

Flinck, Govaert
Engraved by Abraham Blooteling after G. Zyll.

Three pieces; one lot.

4189—The Same
Gellée, Claude
Engraved in mezzotinto by Josh. Boydell.

Gillray, James
Engraved in mezzotinto by Charles Turner after a miniature by himself. Open letter proof.

Goltzius, Hendrik
After himself. Engraver unknown. Proof before all letters.

Four pieces; one lot.

4190—Goltzius, Hendrik
Engraved by Jonas Suyderhoef. Dutuit, vol. vi, p. 381. No. 30. First state: before Soutman's address was replaced by that of C. Visscher. From the collection of T. Thane.

4191—Guttenberg, Fust and Schöffer
The first three printers who used movable types. Engraver unknown. Proof before all letters, on India paper.

Houbraken, Jacobus
Engraved by himself after J. M. Quinkhard. Ver Huell, p. 1. No. 1.

JONES, INIGO
Engraved by Jean Audran. Frontispiece.

Three pieces; one lot.

4192—KAUFFMANN, ANGELICA
Engraved by Francesco Bartolozzi after Sir Joshua Reynolds. Tuer, vol. ii, p. 135. No. 1673. Fine old impression in black.

4193—LE BAS, JACQUES PHILIPPE
Engraved by Louis Jacques Cathelin after C. N. Cochin. Portalis and Beraldi, vol. i, p. 332. No. 36.

THE SAME
Proof before all letters. Fine impression, with margin.

Two pieces; one lot.

4194—LE BRUN, M^me. VIGÉE
Engraved by Fatou in stipple.

THE SAME
Engraved by D. Berger after J. G. Puhlmann. Proof before the title.

LELY, SIR PETER, WITH G. FLINCK AND PH. KONING, ON ONE PLATE
Engraved by J. Houbraken.

Three pieces; one lot.

4195—LE CLERC, PIERRE THOMAS
Engraved in Sanguine by T. B. Lucien after P. T. Le Clerc. Frontispiece to "Receuil de feuilles de principes et études de la figure."

4196—LECLERC FILS, SEBASTIEN
Engraved by N. de Launay after Nonnotte. Reception plate. Portalis and Beraldi, vol. ii, p. 548. No. 38.

LELY, SIR PETER
After himself. Engraver unknown.

LEROY, PHILIPPE
After Van Dyck. Engraver unknown. Dutuit, vol. iv, p. 269. No. 173.

LONGHI, GIUSEPPE
Engraved by Pietro Anderloni after a medal. Apell, p. 16. No. 28. First state; with the engraver's name only. Full margin.

Four pieces; one lot.

4197—MEISSONIER, JUSTE AURÈLE
Engraved by Nicolas Dauphin de Beauvais after the same. Portalis and Beraldi, vol. i, p. 134. Proof with the artists' names and publication line only.

MENGS, RAPHAËL
Engraved by Heinrich Sintzenich after the same. A., vol. ii, p. 515. No. 7. Proof before all letters.

Van Mieris, Frans
Engraved by J. Houbraken after the same. Ver Huell, p. 54. No. 292.

Three pieces; one lot.

4198—Morghen, Raphaël
Engraved by himself. Halsey, pp. 114-115. No. 127. Second state; proof before the title.

Nicholas, Abraham
Engraver unknown.

Nollekens, Joseph
Engraved by W. Bond after John Jackson. Open letter proof on India paper.

The Same
Engraved by B. Hall after W. Beechy. Open letter proof on India paper, remounted.

Four pieces; one lot.

4199—Perronet, Jean Rodolphe
Engraved by Augustin de Saint Aubin after C. N. Cochin. Bocher, p. 79. No. 209 (A). Third state, with the date. Big margin. Fine.

Poussin, Nicolas
Etching by Louis Ferdinand after V. Elle. Andresen, vol. i, p. 487. No. 1.

The Same
Engraved by Jean Pesne. Robert-Dumesnil, vol. iii, pp. 119-120. No. 6. Second state, with Audran's address.

Three pieces; one lot.

4200—Punt, Jan
After himself. Engraver unknown. Proof before all letters.

Quesnel, François
Etching by Pierre Brebiette. Inlaid.

Raphaël and his Fencing Master
After himself. Engraved by Nicolas de Larmessin. Andresen, vol. ii, p. 16. No. 10.

Rembrandt van Rÿn, Paul
Engraved by Gio. Dom. Campiglia.

The Same, and his Wife
After his own painting. Engraved by G. Planer. Apell, p. 335. No. 9. Third state; with the inscription.

Five pieces; one lot.

4201—Raeburn, Sir Henry
After himself, engraved by William Walker. Andresen, vol. ii, p. 701. No. 3. Open letter proof on India paper.

4202—The Same

An almost finished trial proof. Very fine and rare.

4203—Reynolds, Joshua

After himself. Engraved by N. Schiavonetti. On India paper.

Also Eight Others

Engraved by W. Bond, Campo-Antico, R. Cooper, Facius, T. W. Hunt, Hy. Robinson (proof), E. Smith (proof), and Charles Turner.

Nine pieces; one lot.

4204—Rubens, Peter Paul

After himself. Engraved by Lambert Antonius Claessens. Apell, p. 97. No. 21. First state. Proof before all letters.

4205—The Same, with the Inscriptions

After A. Van Dyck. Engraved by Jean Audran.

Two pieces; one lot.

4206—Sadeler, Aegidius

After himself. Engraved by P. de Jode.

Sadeler, Raphaël

Engraved by Coenr. Waumans.

Sharp, William

Engraved by himself. After G. F. Joseph. Baker, pp. 67-68. No. 59. Fourth state; open letter proof on India paper.

Stothard, Thomas

Engraved by W. H. Worthington. After G. H. Harlow. Lettered proof on India paper. No. 15.

Four pieces; one lot.

4207—Torrentius, Johann

Engraver unknown.

Troyon

Lithograph by Pirodon.

Turner, J. M. W.

Etcher unknown.

The Same

Lithograph.

Vaillant, Wallerant and Jacob, and Van den Eckhout

Engraved by Jacob Houbraken. From "Groote Schouwburg," vol ii. Ver Huell, p. 96.

Van Hoogstraten, Sam[l] and Jan, and Lingelbag

Also engraved by Jacob Houbraken. From the same work, vol. ii. Ver Huell, p. 96.

Six pieces; one lot.

4208—Van Schuppen

After himself. Engraved by G. A. Müller. Andresen, vol. ii, p. 206. No. 8.

4209—Velasquez, Don Diego

Engraved by Juan Minguet.

Wutky, Michael

After himself. Engraved by Christian van Mechel.

Réunion D'Artistes

After Boilly. Engraved by A. Clement. Also key to the same.

Four pieces; one lot.

4210—"Portrait des Peintres par Dargenville"

236 portraits of painters engraved by Aubert. Bound in full, brown morocco, gold tooling and gilt edges. Fine old binding.

ENGLISH PORTRAITS

ELSTRACK, REGINALD

4211—Gervase Babington, Bishop of Worcester

Granger, vol. ii, p. 52. Fine impression.

Edward, Prince of Wales: The Black Prince

Laid down; before the retouch. Granger, vol. i, p. 14.

Two pieces; one lot.

4212—Sir Philip Sidney

Granger, vol. i, p. 286. With the address of John Hind. Inlaid.

Richard Whitington, Lord Mayor of London

Granger, vol. i, pp. 78-79. The very rare first state, before the skull was replaced by the cat. In very fine condition, with a small margin.

Two pieces; one lot.

FAITHORNE, WILLIAM

4213—Elizabeth, Queen of England, between Lord Burleigh and Sir Francis Walsingham

Fagan, p. 4. Very fine.

4214—Charles I, King of England

Fagan, p. 4. First state; before the retouch and before "Lib. iii, p. 153" in the lower right margin. Very fine.

4215—Catherine of Braganza, Consort of Charles II

Fagan, p. 9. Second state; before the plate was damaged and corroded. A very fine impression with margin; slightly foxed.

4216—Marcus Aurelius, Antoninus
Fagan, p. 11. Inlaid.

Sir Edmund Anderson, Kn^t
Fagan, p. 19. First state; before "In amore, etc." was added.

Two pieces; one lot.

4217—Abraham Cowley
After Sir P. Lely. Fagan, p. 30. Plate A. First state. No margin; ink spot.

The Same
The smaller plate. Fagan, p. 30. First state; before the plate was reduced in size and the engraver's name cut off. Inlaid and backed.

Two pieces; one lot.

4218—Sir William Davenant
After John Greenhill. Fagan, p. 32. Inlaid and backed.

Joseph Granville, Rector of Bath
Fagan, p. 37. First state; before Faithorne's name. Very fine; small margin.

John Hacket, Bishop of Lichfield and Coventry
Fagan, p. 39. Second state; with the inscriptions below. Inlaid and backed.

Three pieces; one lot.

4219—Thomas Hobbes, Philosopher
Fagan, pp. 41-42. Second state; the misspelling "Hoobs" is corrected. Inlaid and backed.

Richard Hooker, Divine
Fagan, p. 42. Fine impression; inlaid.

Two pieces; one lot.

4220—Henry Lawes, Musical Composer
Fagan, p. 45. Inlaid.

Lucian, Greek Author
Fagan, p. 47. Inlaid and backed. Fine.

Two pieces; one lot.

4221—Sir Francis Moore, M.P.
Fagan, pp. 49-50. Second state; the misspelling "Nihill" is corrected.

Sir William Paston
Bartsch. Fagan, p. 52. Late impression, the plate is damaged and corroded.

Lady Paston
Fagan, p. 53. In the same condition as the above.

Three pieces; one lot.

4222—Catherine Philips

Fagan, p. 54. Fine impression with small margin. A poem written in ink on the back, and some faint pen and ink marks under the word "Orinda."

4223—The Same

Inlaid.

Armand Jean Du Plessis—Cardinal Richelieu

Fagan, p. 56. Inlaid.

Two pieces; one lot.

4224—Margaret Smith

After Van Dyck. Fagan, p. 60. Second state; with the full inscription. A very fine impression with some margin. From the Holford Collection.

4225—Thomas Stanley

After Sir Peter Lely. Fagan, p. 61; slightly stained.

Illustration to

"Musaei, Moschi and Bionis, etc.," Page 26. "Hero and Leander." Fagan, p. 75. Inlaid.

The Council of Trent

Not mentioned by Fagan. Laid down.

Illustration to "A System of Anatomy"

Four pieces; one lot.

4226—Scrap Album containing 31 Portraits by Faithorne

Bound in full brown calf, with gold lines and gilt edges. The impressions are of the highest quality, mostly first states, and come from the Mariette, Thane, Astley and Sykes Collections. This volume belonged to the Hamilton Palace Library, which was sold at Sotheby's, July 13, 1882.

Contents

Frontispiece to "The Academy of Eloquence"

Fagan, p. 74. First state.

Frontispiece to "Wittie Apophthegmes"

Attributed to Faithorne.

John Prideaux

Fagan, p. 55. Fine, early impression.

Edward, Lord Littleton

Fagan, p. 46; Second plate.

Oliver Cromwell

Fagan, p. 31. Before the letterpress at the back.

The Same
Copy of same with big margin.

Sir Edmund Anderson
Fagan, p. 19. First state.

Sir Francis Moore
Fagan, p. 49. First state.

Sir Henry Spelman, Knt.
Fagan, p. 61, second plate. First state.

George Rudolph Weckerlin
Fagan, p. 66. Fine, early impression.

William Gouge
Fagan, p. 38. First state.

Francis Rous
Fagan, p. 57. Fine, early impression.

Sir Richard Fanshawe, Bart.
Fagan, p. 36. First state.

Thomas Hobbes
Fagan, pp. 41-42. Second state.
The same. First state.

Jeremy Taylor, D.D.
Fagan, p. 62. Second state.
The same. First state.

William Bagwell
Fagan, p. 20. Fine, early impression.

William Oughtered
Fagan, p. 52. First state.

Abraham Cowley
Fagan, p. 30; the small plate. First state.

William Harvey, M.D.
Fagan, p. 41. Very fine impression, before the retouch.

John Bulwer, M.D.
Fagan, p. 25. Second state; before the inscription.

Robert Bayfield
Fagan, p. 21. First state.

The Same, with the Hat
Fagan, p. 21. First state.

Sir George Wharton
Fagan, p. 66. First state.

Samuel Leigh
Fagan, p. 45. Fine, early impression.

Richard Carpenter
Fagan, p. 26. Fine, early impression.

Christopher Chelys Simpson
Fagan, p. 60. Second state.

John La Motte, Alderman of London
Fagan, p. 44. First state.

John Milton
Fagan, pp. 48-49. Second state.

Sir William Davenant
Fagan, p. 32. Folded.

GAYWOOD, RICHARD

4227—William Camden, Clarencieux
Granger, vol. ii, p. 141. Laid down.

William Drummond of Hawthornden Poet
Granger, vol. iii, p. 141.

Robert May, Famous Cook
Granger, vol. iv, p. 68.

Three pieces; one lot.

4228—Title Page to "Natural Magic, etc."
With a portrait of the author, Giov. Battista Porta. Laid down.

James Shirley, Dramatic Poet
Granger, vol. iii, p. 130.

Two pieces; one lot.

HOUBRAKEN, JACOBUS

4229—Maria Stuart, Gemalinne van Willem de III, Prins van Oranje
After H. Pothoven. Ver Huell, p. 94. No. 5.

Joan Willem Friso, Prins van Oranje
After H. Pothoven. Ver Huell, p. 94. No. 6.

Two pieces; one lot.

MARSHALL, WILLIAM

4230—Richard Brathwait
On the title page to his "Survey of History, etc." Granger, vol. iii, p. 157. Inlaid and backed.

Thomas Fairfax, on Horseback

Frontispiece to "England's Recovery, etc." Granger, vol. iii, p. 62. Inlaid and backed.

Two pieces; one lot.

4231—Daniel Featly

Frontispiece to his "Dipper dipped." Granger, vol. ii, p. 358. Inlaid and backed.

The Same, in his Shroud

Two pieces; one lot.

4232—Joseph Hall, Bishop of Norwich

Granger, vol. ii, p. 336. Laid down.

James Howell

On the title page of his "Epistolæ Ho Elianæ." Granger, vol. iv, p. 51. Inlaid.

Two pieces; one lot.

4233—Sir George Lisle and Sir Charles Lucas, being Shot

On the title page to "The Loyall Sacrifice." Granger, vol. iii, pp. 86 and 82.

William Lilly, Astrologer

From his "Christian Astrology." Granger, vol. iv, p. 63.

William Perkins

From Fuller's "Holy State." Granger, vol. i, p. 265. Inlaid and backed.

Josiah Shute, Archdeacon of Colchester

Frontispiece to his "Nineteen Sermons, etc." Granger, vol. ii, p. 350.

Four pieces; one lot.

4234—Sir Robert Stapleton

Before his translation of Strada, "De Bello Belgico." Granger, vol. iv, p. 53. Fine impression.

Sir John Suckling

Before his works. Granger, vol. iii, p. 127. Fine impression, but laid down.

Two pieces; one lot.

4235—The Same Two Portraits

Almost equally fine. The portrait of Suckling inlaid and backed.

Two pieces; one lot.

4236—James Usher, Archbishop of Armagh

Granger, vol. ii, p. 343.

The Same

The smaller plate. "Joh. Stafford excudit." not mentioned by Granger.

Two pieces; one lot.

R L Rose

4237—Title Page to H. Garthwait's "Evangelicall Harmonie"

Frontispiece to "Of the Government and Publike Worship of God"

22 Bible Illustrations

To Genesis 1-5; 16 of them in pairs on one sheet.

Sixteen pieces; one lot.

5.00

VAN DE PASSE, CRISPIEN, SIMON, AND WILLEM

4238—George Abbott, Archbishop of Canterbury

Franken, p. 67. No. 434. Simon van de Passe. The inscription has been changed. Inlaid.

Leopold of Austria

Franken, pp. 71-72. No. 457.

De Valois, Marguerite, First Wife of Henry IV of France

Franken, p. 130. No. 734.

Three pieces; one lot.

L. F. Fahri

4239—Elizabeth, Queen of England

From the "Heroologia." Franken, p. 96. No. 571.

Henry, Prince of Wales

From the "Heroologia." Franken, p. 104. No. 621. By Simon v. d. Passe.

7.00

Two pieces; one lot.

4240—James VI, King of Scotland, Later King of England as James I

From "Effigies Regum . . . in re Nautica." Franken, p. 115. No. 677. Inlaid.

Lodowick Stuart, Duke of Lennox and Richmond

Franken, p. 122. No. 704. By Simon v. d. Passe. Very fine.

Two pieces; one lot.

VAUGHAN, ROBERT

R. L. Rose

10.00

4241—James I, King of England

Granger, vol. ii, p. 3. Inlaid and backed.

Ben Jonson

Granger, vol. ii, p. 125. With the address of William Peake. Inlaid and backed.

Judge Littleton

Granger, vol. i, p. 72. Inlaid.

Sir Walter Raleigh

Granger, vol. ii, p. 140. Fine.

Four pieces; one lot.

VERTUE, GEORGE

4242—Francis Beaumont
Granger, vol. ii, p. 126.

The Same
Proof before the inscription in the lower margin. Very fine, with big margin.

Two pieces; one lot.

4243—Geoffrey Chaucer
From the set of 12 poets. Granger, vol. i, p. 80.

John Fletcher
"P. 159" in the right lower corner. Granger, vol. ii, p. 126.

John Gale
After I. Highmore. Inlaid.

John Gower
From the set of 12 poets. Granger, vol. i, p. 82. Proof before the inscription in the lower margin and on the open book.

Dr. Juxon, Archbishop of Canterbury
From the set of Loyalists. Granger, vol. ii, p. 334. Laid down.

William Lambarde of Kent
Before the plate was cut down and relettered. Granger, vol. i, p. 320. Inlaid.

Six pieces; one lot.

WHITE, ROBERT

4244—Orlando Bridgman
Before his "Conveyances." Granger, vol. v, p. 115. Backed and inlaid.

Thomas Goodwin, President of Magdalen College
Granger, vol. v, p. 58.

Henry VIII, King of England
Inlaid.

Mary, Queen of England

Four pieces; one lot.

4245—George Herbert
Prefixed to his poems called "The Temple." Granger, vol ii, p. 353. Unusually fine.

Peter Heylin, Canon of Westminster
Cut down and inlaid.

William Laud, Archbishop of Canterbury
Granger, vol. ii, p. 331. Backed and inlaid.

George Monck, Duke of Albemarle
Granger, vol. iv, p. 145. Backed and inlaid.

Matthew Parker, Archbishop of Canterbury
Granger, vol. i, p. 249. Inlaid.

John, Earl of Rochester
Before his "Life" by Dr. Burnet. Granger, vol. iv, p. 172. Backed and inlaid.

Robert Sanderson, Bishop of Lincoln
Before his "Life." Granger, vol. v, p. 7. No margin.

Seven pieces; one lot.

VARIOUS ENGRAVERS

4246—Bacon, St. Francis—Lord Verulam
Engraving by Thomas Cross. 12°. Laid down.
Engraving by Thomas Cross. 12°. Backed and laid down.
Engraving by William Marshall. Frontispiece to his "Advancement of Learning." Granger, vol. ii, p. 139. Backed and laid down.
Engraving by Simon van de Passe. Franken, p. 72. No. 461. The inscription is altered. Laid down.
Engraving by F. H. van Hove. Granger, vol. ii, p. 91. Backed and laid down.
Engraving by M. van der Gucht. Inlaid.

Six pieces; one lot.

4247—The Same
By various engravers after Johnson, Van Somer, etc. Mostly proofs before all letters.

Fifteen pieces; one lot.

4248—Bickerstaffe, Isaac
Engraved by B. Lens, senr.

Bill, Anne, Wife of the King's Printer
Reversed copy of Simon van de Passe's print. Franken, No. 482. Prefixed to "Peplum Modestiæ" by M. Day.

Brome, Alexander
Engraving by T. Cross. 8°.

The Same
Engraving by D. Loggan. 8°. Granger, vol. v, p. 254.

The Same
Engraving by A. Hertochs. 8°. Before his "Songs and Poems." Granger, vol. v, p. 254.

Five pieces; one lot.

4249—The Same
The same engraving. Backed and inlaid.

Brownlow, Richard
Engraving by Thomas Cross. Before his "Declarations and Pleadings."

Burnet, Gilbert
After D. Hoadly. Engraving by B. Picart. Inlaid.

Butler, Samuel
Engravings by Cook, Heath, Sherwin, Nixon, Thornthwaite, and four others. Among them three proofs before all letters on India paper.

Twelve pieces; one lot.

4250—Camden, William
Engraved by Boissard. From his "Icones virorum illustrium." Inlaid.

The Same
Engraved by N. de Larmessin. Backed and inlaid.

The Same
Engraved by William Marshall. From Fuller's "Holy State." Granger, vol. ii, p. 141. Backed and inlaid.

The Same
Engraved by Rogers. Backed and inlaid.

Four pieces; one lot.

4251—Carlton, Dudley
Engraved by William Jacobsz. Delff. Franken, p. 35. No. 26. Inlaid.

Catherine, Queen of England, Consort of Charles II
Engraved by Ed. Davis. For Pitt's "Atlas." Granger, vol. iv, p. 122.

Cecil, William, Lord Burleigh
Engraved by G. Vertue. Granger, vol. i, p. 228. Backed and inlaid.

The Same
Engraver unknown. Proof before all letters. Backed and inlaid.

Four pieces; one lot.

4252—Charles I, at the Age of 13
Oval between two columns. Possibly by Simon van de Passe. From "Historie Civill and Militaire . . ." by L. de Guicciard.

The Same
Engraved by W. Faithorne. Fagan, p. 4.

The Same
Engraved by F. Chauveau. Slightly torn and repaired.

The same portrait, but with a large hat. By a German engraver. Backed and inlaid.

Four pieces; one lot.

4253—The Same
After Van Dyck. Engraved by Gaywood. Granger, vol. ii, p. 244. Very fine.

The Same
Copy of the same portrait by an unknown engraver. Inlaid.

THE SAME

Engraved by Ben. Audran. From De Larrey's "History of England, Scotland and Ireland."

THE SAME

Engraved by Michiel Van der Gucht. Granger, vol. ii, p. 246. Inlaid.

Four pieces; one lot.

4254—THE SAME

Engraved by S. Savery after Van Dyck. Granger, vol. ii, p. 244. Very good, with margin.

THE SAME

Copy after Savery. Engraver unknown. Very good, with margin.

THE SAME

Another copy after Savery, with four Dutch verses. Engraver unknown.

THE SAME

Copy by a German engraver after Savery, with eight verses in German.

THE SAME

With ornamental framework. D. Kleer-besem, Excudit. Laid down.

Five pieces; one lot.

4255—THE SAME

Reversed copy of Savery's plate, by a German engraver.

THE SAME

By J. de Leeuw. Good impression, with margin.

THE SAME

Evidently a copy of the foregoing to replace this plate.

THE SAME

By an unknown engraver.

THE SAME

Most likely only part of a plate.

Five pieces; one lot.

4256—THE SAME

Putting on the cap in which he was beheaded. By an unknown engraver. Stretched on a paper.

THE SAME

With a globe in front of him. Engraved by William Marshall. Good impression, with margin.

THE SAME

Reversed copy of the above plate. Good impression, with margin on three sides.

Three pieces; one lot.

4257—The Same

Kneeling, holding a crown of thorns. Engraved by William Marshall. Granger, vol. ii, p. 246. Backed and inlaid.

The Same

The same, engraved by John Payne.

The Same

A similar composition. Etching by Wenzel Hollar. Parthey, p. 93. No. 477. Fine impression from the Collection of Robert Belmanno.

The Same

Another variation, engraved by R. White. Inlaid.

Four pieces; one lot.

4258—Charles I on the Scaffold

By an unknown engraver.

The Same

With Bishop Gauden. Title page to "Hieraspites." Engraved by Thomas Cross. Backed and inlaid.

The Same

Oval portrait set in a cartouche on the title page to H. L'Estrange "The Reign of King Charles," second edition. Engraved by W. Faithorne. Fagan, p. 75. Very fine.

Three pieces; one lot.

4259—The Same

With Cyrus, the bust of Xenophon and that of Dr. Holland on the title page to Dr. Holland's translation of "Cyrupædia" by Xenophon. Engraved by William Marshall. Backed and inlaid.

The Same and Sir R. Baker

On the title page to Baker's "Chronicle of the Kings of England." Engraved by W. Marshall. Laid down.

Two pieces; one lot.

4260—Charles II when Young

Reversed copy after Faithorne's plate. Fagan, p. 7. Backed and inlaid.

The Same, when Young

Engraved by W. Faithorne. Fagan, p. 8. No. 2. First state; before the inscription on the tablet. Very fine.

The Same

Engraved by Christian Hagens after Nason. Inlaid.

Three pieces; one lot.

4261—The Same

Engraved by A. Hertochs. Granger, vol. ii, p. 113. Inlaid.

The Same, the Portrait Enclosed in a Heart

Engraver unknown. Inlaid.

The Same, with Crown and Ermine
Engraved by John Chantry. From the retouched plate.

Three pieces; one lot.

4262—The Same
Headpiece for the dedication to the King, in Moses Pitt's Atlas. Full page. Engraver unknown.
Also the title page to vol. ii of the same Atlas.

The Same
Engraved by B. Picart.

The Same and Catherine of Braganza
Engraved by G. Vertue. Headpiece in "Waller's Works." Granger, vol. ii, p. 117. Inlaid.

The Same
Seated on his throne. Engraved by A. Hertochs. Inlaid.

The Same
On horseback. Engraver unknown. Backed and inlaid.

Six pieces; one lot.

4263—The Same and Mrs. Lane on Horseback, Making His Escape
Engraved by Michiel van der Gucht. From Clarendon's "History of the Rebellion." Granger, vol. ii, p. 3. Inlaid.

The Same, between Archbishop Sheldon and Orlando Bridgman
Title page to "The Present State of England." Engraved by W. Faithorne. Fagan, p. 77. Inlaid.

The Same, Laying on Hands. "The Royal Gift of Healing"
Engraved by R. White. From Browne's "Charisma Basilican." Granger, vol. iv, p. 120. Laid down.
Also coat-of-arms of the King. Inlaid.

Four pieces; one lot.

4264—Charlton, Walter
Engraved by Pierre Lombart. Prefixed to his "Treatise of the Soul." Granger, vol. iv, p. 31. Inlaid.

Chaucer, Geoffrey
Engraved by Cook.

Cleaveland, John
Engraved by an unknown engraver. Before his works, 1677. Granger, vol. iv, p. 126.

Cowper, William
Engraved by W. Blake.

Four pieces; one lot.

4265—Cranmer, Thomas

Farrar, Robert

Hooper, John

Latimer, Hugh

The four martyred Bishops. Fine water-color drawings on Bristol boards by A. B. Hall.

Four pieces; one lot.

4266—Cromwell, Oliver, Standing on a Globe Ordering the Cutting Down of the Royal Oak

Engraved probably by Marshall. Granger, vol. iii, pp. 292-293. Backed and inlaid.

The Same

Engraved by Fred. Bouttats. Fine impression, with big margin.

The Same

Etched by C. W. Sherborn. Signed artist's proof on Japanese paper.

The Same

Engraved by H. Robinson.

Four pieces; one lot.

4267—Digby, Kenelm

Engraver unknown. Rare.

Donne, John

Engraved by William Marshall. Frontispiece to his poems. Granger, vol. i, p. 312. Backed and inlaid.

The Same

Engraved by M. Merian. Frontispiece to his sermons. 1640. Granger, vol. ii, p. 60.

Three pieces; one lot.

4268—Dryden, John

Engraved by Jacobus Houbraken after G. Kneller. A. ver Huell, p. 120. No. 100. First state; before the inscription on the frame. From Birch's "Lives." Fine impression, with big margin.

The Same

Engraved by George Vertue after G. Kneller. From the set of Poets. Granger, vol. v, p. 240. With large margin.

Two pieces; one lot.

4269—The Same

Reduced copy after Houbraken. Inlaid.

The Same

Reversed copy after Houbraken. Inlaid.

The Same

Engraved by J. de Leeuw. Inlaid.

THE SAME
By an unknown engraver. Inlaid.

THE SAME
By an unknown engraver. Proof before all letters. Inlaid.

THE SAME
Engraved by R. H. Cook. Inlaid. All after the painting by G. Kneller.

Six pieces; one lot.

4270—THE SAME
Engraved by Chapman. Inlaid. From the Encyclopedia Londonia.

THE SAME
Published by A. Hogg. Inlaid.

THE SAME
By an unknown engraver. Proof before all letters. Inlaid.

THE SAME
By an unknown etcher. Proof before all letters. Inlaid.

THE SAME
By an unknown etcher. Inlaid.

THE SAME
Engraved by Cook. Inlaid.
All after the painting by G. Kneller.

Six pieces; one lot.

4271—THE SAME
Engraved by I. Sherwin. Inlaid.

P. L Rose

THE SAME
Engraved by I. Sherwin. Trial proof. Inlaid.

THE SAME
By an unknown engraver. Proof before all letters. Inlaid.

THE SAME
Engraved by W. Walker. Big margin.

THE SAME
Engraved by Blood. Three different portraits on one plate.

Five pieces; one lot.

4272—THE SAME
Engraved by M. v. der Gucht.

THE SAME
Engraved by M. v. der Gucht. "Vol. 2" burnished out.

THE SAME
Engraved by M. v. der Gucht. The smaller plate.

THE SAME
Engraved by P. à Gunst.

THE SAME
Engraved by W. Ridley.

THE SAME
Engraved by Hall.
All inlaid.

Six pieces; one lot.

4273—EDWARD VI, KING OF ENGLAND
Engraved by Simon van de Passe. Franken, p. 94. No. 564. Inlaid and backed. From the "Heroologia."

THE SAME
Engraved by R. Vaughan. Before his Life by Sir John Hayward. Granger, vol. i, p. 162. Laid down.

THE SAME
Engraved by Holbrook (?). Inlaid.

Three pieces; one lot.

4274—ELIZABETH, QUEEN OF ENGLAND
Engraved by C. David. Fine.

THE SAME
Engraved by Thomas de Leu. Robert-Dumesnil vol. x, pp. 102-103. No. 358. First state, before the inscription on the white oval. Small piece of right upper corner missing.

Two pieces; one lot.

4275—THE SAME, BETWEEN LORD BURLEIGH AND SIR F. WALSINGHAM
Engraved by William Faithorne. Fagan, p. 4. Backed and inlaid.

THE SAME
French copy, 12°.

THE SAME
Engraving by Marshall. From Fuller's "Holy State." Backed and inlaid.

THE SAME
By an unknown engraver. Inlaid.

Four pieces; one lot.

4276—THE SAME
Engraved by Crispien van de Passe. Franken, p. 95. No. 568. Fine impression. Laid down.

THE SAME
Engraved by Simon van de Passe. From the "Heroologia." Franken, p. 96. No. 571. Backed and inlaid.

THE SAME
Engraved by Van den Queboren. Laid down.

Three pieces; one lot.

4277—The Same

Engraved by Vermereuen. From De Larrey's "History of England, France and Scotland."

The Same

Engraved by G. Vertue. After I. Oliver. 8°. Granger, vol. i, p. 214. Laid down.

The Same

Engraved by R. White. Inlaid.

The Same

Engraved by R. White. Copy after Faithorne. Fagan, p. 4. Inlaid.

Four pieces; one lot.

4278—The Same

Engraved by Aubert. From Odieuvre's "L'europe Illustre."

The Same

Engraved by A. Smith. 12°.

The Same and Roger Ascham

Engraved by M. Burghers. Inlaid.

The Same

Engraved by W. T. Fry.

The Same

Engraved by R. Cooper and two others.

Seven pieces; one lot.

4279—Elizabeth of York, Consort of Henry VII

Engraved by P. van Gunst. From J. de Larrey's "History of England, France and Scotland."

Erasmus, Desiderius

Engraved by William Marshall. Backed and laid down.

The Same

Engraver unknown; printed for H. Browne. Backed and inlaid.

Three pieces; one lot.

4280—Fletcher, John

Engraved by William Marshall. From the old edition of his and Beaumont's plays. Granger, vol. ii, p. 126. Backed and inlaid. Fine impression.

The Same

Engraved by George Vertue. 8°. Backed and inlaid. Granger, vol. ii, p. 126.

Florio, John

Engraved by William Hole. Before his "Queen Anna's new World of Words." Granger, vol. ii, p. 152. Backed and inlaid. Rare.

Three pieces; one lot.

R L Rose

4281—Fox, Charles James
Engraved by J. Baldrey Stipple.

The Same
Etching by James Bretherton.

Two pieces; one lot.

10s

4282—Garrick, David
Engraver unknown. Proof.

Gay, John
Engraver unknown. Backed and inlaid.

George III, King of Great Britain
Engraved by W. Woollett. After A. Ramsay. Fagan, p. 23. No. 52. Third state.

Three pieces; one lot.

4283—Dr. Goldsmith
Caricature in etching by Henry Bunbury.

The Same
Etching by J. Bretherton. After Henry Bunbury.

Gordon, Lord George
Engraver unknown.

Gray, Jane
Engraved by Vermeulen. From de Larrey's "History of England, etc."

Four pieces; one lot.

15s

4284—Hale, Matthew
Engraved by F. H. van den Hove. After R. White. Granger, vol. v, p. 119.

Hatton, Edward
Engraved by W. Sherwin. Prefixed to his "Index to Interest." Noble, vol. ii, p. 312.

Head, Richard
Engraver unknown. Granger, vol. v, p. 258.

Henry VII, King of England
Engraved by William Marshall. Prefixed to Charles Alcyne's "History in Verse." Granger, vol. i, p. 29.

The Same
Engraver unknown. Inlaid.

Five pieces; one lot.

10s

F Medan.

4285—Howell, James
Author of "Familiar Letters." Engraved by Claude Mellan and Abraham Bosse. Very fine and rare.

4286—James VI, King of Scotland.
Later King of England as James I. Engraved by Crispien van de Passe. From "Effigies Regum . . . in re nautica." Franken, p. 115. No. 677. Laid down.

The Same
Engraved by Robert Vaughan. Granger, vol. ii, p. 3. Inlaid.

The Same
Engraved by Christoph Hagens. Granger, vol. i, p. 210. Inlaid.

Three pieces; one lot.

4287—The Same
Engraved by Simon van de Passe. Franken, p. 116. No. 682. Laid down.

The Same
Engraved by Robert Vaughan. Granger, vol. ii, p. 3.

Two pieces; one lot.

4288—The Same
Engraved by Thomas de Leu. Robert-Dumesnil, vol. x, p. 128. No. 421. Inlaid.

The Same
Engraved by Wolfgang Kilian, in reversed position after Isselburg.

The Same
Engraved by Christoph Hagens. Granger, vol. i, p. 210. Inlaid.

The Same
"Joan Meyssens excudit." Inlaid.

Four pieces; one lot.

4289—Jonson, Ben
Engraved by Robert Vaughan. George Humble's address burnished out. Granger, vol. ii, p. 125.

The Same
Engraved by W. Elder. Frontispiece to his works. Granger, vol. ii, p. 125. Laid down.

The Same
Engraved by George Vertue. 8°. Granger, vol. ii, p. 124. Backed and inlaid.

Three pieces; one lot.

4290—Johnson, Samuel
Engraved by Thomas Cook. After Josh. Reynolds.

4291—Killigrew, Thomas, Gentleman of the Bedchamber to Charles II
After W. Shephard. Engraved by William Faithorne. Fagan, pp. 43-44. Second state; with the shaded quarterings of the coat-of-arms. A very fine impression.

E. G. Kennedy + Co

4292—The Same

Or "The Rake's Lament." Etching by W. Hollar. Pauli, p. 96. No. 487. From the Seymour Haden collection.

The Same

Engraved by F. H. van den Hove. Granger, vol. v, p. 190. Laid down.

Two pieces; one lot.

4293—Kirkman, Francis

Engraver unknown. Granger, vol. v, p. 259. Backed and inlaid.

Leybourn, William (Printer)

Engraver unknown. In front of his book of "Dialling." Granger, vol. v, p. 277.

Macklin, Charles (Comedian)

Engraved by Condé. After Opie.

Mahmut, The Turkish Spy

Engraved by F. H. van den Hove.

Mansfield, Earl

Engraver unknown. Proof before all letters on India paper.

Five pieces; one lot.

4294—Mary I, Queen of England

Mary, Queen of Scots

Both engraved by Pieter van Gunst, and both from J. de Larrey's "History of England, etc."

The Same

Engraved by George Vertue. From Rapin's "History of England."

The Same

Engraved by T. Woolnoth. Proof before all letters, and print.

Five pieces; one lot.

4295—The Same

Engraved by Thomas de Leu. Robert-Dumesnil, vol. x, pp. 144-145. No. 457. First state; before the plate was retouched and the ground around the oval border was marbled. Inlaid, although with big margin.

The Same

Engraver unknown.

The Same

Engraver unknown.

The Same

Engraver unknown.

Four pieces; one lot.

4296—The Same
After the painting by F. Zuccaro in the Bodleian Library, Oxford, engraved by Schuler. Apell, p. 385. No. 21. On India paper.

4297—The Same
Engravings by Allard, Brown, Cooper, Scriven, Worthington and others. Three of them laid down and six of them inlaid.

Twenty pieces; one lot.

4298—Maria Beatrix, Duchess of York
Engraved by P. Vander Bank. Granger, vol. iv, p. 128.

Massinger, Philip
Engraved by Thomas Cross. Before his "Three New Plays." Granger, vol. iii, p. 129.

Two pieces; one lot.

4299—Milton, John
Engraved by F. Bartolozzi.

The Same
Engraved by Mariano Bovi.

The Same
Engraved by Thomas Cross.

The Same
Engraved by J. Miller. All inlaid.

The Same
Engraved by W. Dolle, and two others by unknown engravers.

Seven pieces; one lot.

4300—The Same
Another impression by Cross.

The Same
Engraved by W. Dolle. Inlaid.

The Same
Engraved by J. Faber. Trimmed and inlaid.

The Same
Engraved by W. Marshall. Frontispiece to his "Juvenile Poems." Granger, vol. iii, p. 122. Laid down.

Four pieces; one lot.

4301—The Same
Etching by C. W Sherborn. Signed artist's proof on India paper.

The Same
Engraving by J. Miller.

The Same, at the Age of 21
Engraving by G. Vertue. Inlaid.

THE SAME, AT THE AGE OF 42
Engraving by G. Vertue. Inlaid.

THE SAME, AT THE AGE OF 62
Engraving by G. Vertue. Inlaid.

THE SAME
Engraving by Caroline Watson. After Cooper. Proof before all letters. One duplicate, but in a different state.

Seven pieces; one lot.

4302—THE SAME
Engravings by Cook, C. Heath, Pye, Woolnoth and others.

Eighteen pieces; one lot.

4303—MONMOUTH, DUKE OF
Engraved by William Faithorne. Fagan, p. 49.

THE SAME
Engraved by William Marshall. Before his translation of Scault's "Use of the Passions."

Two pieces; one lot.

4304—OGILBY, JOHN
Engraved by William Marshall. Frontispiece to his "Virgil." Granger, vol. v, p. 257.

PAYNE, ROGER
Etching by S. Harding.

PLAYFORD, JOHN
Engraved by David Loggan. Granger, vol. v, p. 341. Laid down.

Three pieces; one lot.

4305—POPE, ALEXANDER
Engraved by Jacobus Houbraken (?). 8°. Proof before all letters. Inlaid.

THE SAME
Engraved by Lebeau. After Kneller. Artist's proof. Beraldi. No. 31. Laid down.

THE SAME
Engraved by Ravenet after Kneller.

Three pieces; one lot.

4306—QUARLES, JOHN, CAPTAIN IN THE ROYAL ARMY DURING THE CIVIL WAR
Engraved by W. Faithorne. Fagan, p. 55. Inlaid.

THE SAME
Engraved by Thomas Cross. Laid down.

ROBERTS, LEWIS
Engraved by G. Glover. Granger, vol. iii, p. 159. Very fine.

Three pieces; one lot.

4307—Rowe, Nicholas

Engraved by G. Vertue. Prefixed to his "Works." Noble, vol. ii, p. 248.

The Same

Engraved by M. van der Gucht. 8°. Backed and inlaid.

Rowe, Mrs.

Engraved by G. Vertue.

The Same

Engraver unknown. Proof before all letters. Inlaid.

Four pieces; one lot.

4308—Shakespeare, William

Engraved by H. Gravelot.

The Same

Engraved by Delattre.

The Same

Engraved by C. W. Sheldon. Signed artist's proof on Japanese paper.

The Same

Engraved by G. Vertue. Granger, vol. i, p. 310. Backed and inlaid.

The Same

Engraved by T. Wright. On India paper.

The Same

Engraver unknown. Proof before all letters on India paper.

Six pieces; one lot.

4309—Sidney, Algernon

Engraved by B. Picart.

Sidney, Maria, Countess of Pembroke

Engraved by J. de Courbes. Inlaid.

Stuart, Henry, Lord Darnley

Engraved by T. A. Dean. Proof before all letters on India paper. From Lodge's "Portraits of Illustrious Personages." Large edition.

The same. Printed on India paper. From the small edition of Lodge's "Portraits." Inlaid.

Four pieces; one lot.

4310—Simpson, Edward

Engraver unknown. Frontispiece to his "Chronicon." Granger, vol. ii, p. 361.

Starter, Jan Janssen

Engraver unknown.

STEELE, RICHARD
Engraved by N. van der Gucht. Prefixed to his "Works." Noble, vol. iii, p. 313.

THE SAME
Engraved by G. Vertue. Noble, vol. iii, p. 313.

Four pieces; one lot.

4311—SWIFT, JONATHAN
Engravings by Audinet, T. Cook, J. Neagle, E. Stalker, Walker, and others. Mostly inlaid. Many in proof state.

Twelve pieces; one lot.

4312—THE SAME
Engravings by S. Freeman, Horsburgh, J. Neagle, Schiavonetti, Vertue, and others. Some in proof state. A number of them inlaid.

STELLA (MRS. ESTHER JOHNSON)
Engraved by H. R. Cooke.

Nine pieces; one lot.

4313—VILLIERS, GEORGE, DUKE OF BUCKINGHAM
Engraved by N. Dolle.

WATERS, LUCY
Engraved by H. van den Berghe.

WATERHOUSE, EDWARD
Engraved by A. Hertochs. Granger, vol. v, p. 274.

Three pieces; one lot.

4314—WHARTON, GEORGE
Engraved by I. Chantrey.

THE SAME
Engraver unknown.
Also two unknown portraits.

Four pieces; one lot.

NAPOLEONA

4315—MEMORIAL PLATE
With the portrait of Napoleon in coronation costume. ("A la Gloire Immortelle de Napoleon 1er.) Engraved by Cazenave. After a design by Naudet.

4316—ANOTHER MEMORIAL PLATE
With the portrait of Napoleon when First Consul. Engraved by F. Rosaspina. After a design by P. Palagi.

4317—PORTRAIT OF NAPOLEON
After David. Engraved by R. Cooper. Lettered proof on India paper.

4318—Napoleon Le Grand (on Horseback)
Drawn and engraved by Jazet. Colored.

4319—Portrait of Napoleon
In coronation costume and laurel chaplet. Drawn and engraved by Giuseppe Longhi. Apell, p. 252. No. 42. First state; bearing only the engraver's name and the date.

4320—Six Portraits of Napoleon
By various engravers, among them three proofs.

Six pieces; one lot.

4321—Portraits
Of Charles Bonaparte (father of Napoleon), Jerome Bonaparte, Joseph Bonaparte, Empress Marie Louise, Eugène Beauharnais, and five of the Duc de Reichstadt. Also a few prints illustrating moments of importance in the life of Napoleon Bonaparte.

Nineteen pieces; one lot.

4322—Album
Containing portraits of Napoleon and his generals. Prints illustrating important moments of his life, and a number of other prints. 4°.

AMERICANA

4323—Americæ Retectio
Americus Vespucius, Ferdinand Magellan, Christopher Columbus, and Frontispiece. Engraved by Theod. Galle after J. van der Straten.

Four pieces; one lot.

4324—Adams, John
Engraved by an unknown engraver for the "European Magazine." With margin, but inlaid.

Arnold, General
After the drawing by Du Simitier, engraved by B. L. Prevost.

Two pieces; one lot.

4325—The Same
Engraved by Adam. Inlaid.

The Same
Reversed copy of the above, by an unknown engraver, for the "European Magazine." Inlaid.

Booth, Edwin
Engraved by Halpin.

Three pieces; one lot.

4326—Columbus, Christopher

Engravings by De Bry, Fontaine, De Lignon, Seotto, and Hieks.
Also six portraits of other Diseoverers (5 pieces of a border of a map).

Ten pieces; one lot.

4327—Columbus, Christopher

Engravings by Cook and Greatbateh; also two trial proofs of a larger plate.
14 illustrations to the "Life and Voyages of Chr. Columbus."

Eighteen pieces; one lot.

4328—Drake, Sir Francis

Engraved by J. Houbraken. Ver Huell, p. 105. No. 24.

Frobisher, Martin

Reversed copy after Crispien van de Passe's plate in the "Heroologia." Franken, p. 103. No. 614.

Two pieces; one lot.

4329—Franklin, Benjamin

After Carmontelle. Engraved by Née. Auction Holden, No. 1149. Fine impression, with margin very searee.

4330—The Same

Proof before all letters, even before the letters and the eross lines, whieh indieate the writing on the paper hanging from the table. With margin. Auetion Holden, No. 1148. Exeessively rare.

4331—The Same

After Chamberlain. Engraver unknown. From the "Westminster Magazine," July, 1774. Auetion Holden, No. 1168.

The Same

Bust only. Engraved by J. Chapman. From the Encyclopædia Londonia. Auetion Holden, No. 1153.

Two pieces; one lot.

4332—The Same Plate

Big margin.

The Same

After C. N. Coehin. Engraved by F. Bolt. Auetion Holden, No. 1178. Full margin.

Two pieces; one lot.

4333—The Same

After C. N. Coehin. Engraved by H. T. Tyroff. Auction Holden, No. 1184. Very rare. Laid down.

The Same

After C. N. Cochin. Engraved by Augustin de Saint Aubin. Auction Holden, No. 1230. Cut out and inlaid, so that the state cannot be ascertained.

Two pieces; one lot.

4334—The Same

With the number XII. Auction Holden, No. 1230. Very fine impression, with big margin.

4335—The Same

After J. A. Duplessis. Engraved by Bertonnier. Artist's proof on India paper. From "Iconographie instructive." Auction Holden, No. 1284.

The Same

Engraved by M. Bisi. Auction Holden, No. 1285.

Two pieces; one lot.

4336—The Same

After J. A. Duplessis. Engraved by Marin and Le Beau. Second state with Le Beau's name. Full margin. Auction Holden, No. 1321.

The Same

After J. A. Duplessis. Engraved by Alexander Tardieu. Auction Holden, No. 1342.

The Same

After J. A. Duplessis. Engraved by J. Thomson. Auction Holden, No. 1350.

Three pieces; one lot.

4337—The Same Plate

Later state.

The Same

After J. A. Duplessis. Engraved by T. Wright. False proof. The inscription was covered with a thin paper while the impression was made. Auction Holden, No. 1357.

The Same

After J. A. Duplessis.

Engraver unknown. Proof with "Francklin" in open letters on the tablet and below "â Paris chez Ménard & Desenne Rue Git le Coeur No. 8." On India paper.

Three pieces; one lot.

4338—The Same

After Filleul. Engraved by S. Goldar. First state; with all the inscriptions. Large margin. Auction Holden, No. 1381.

THE SAME

After Filleul. Engraved by J. Pélicier. Second state; with the inscriptions. Large margin. Auction Holden, No. 1390.

Two pieces; one lot.

4339—THE SAME

After Houdon. Drawn and engraved by T. Holloway. Similar to No. 1399 of Auction Holden.

THE SAME

After Martin.

Engraved by H. Meyer (?). Proof before all letters on India paper. Auction Holden, No. 1500.

THE SAME

Two illustrations. Proofs on India paper.

Four pieces; one lot.

4340—THE SAME

After Vanloo. Engraved by Pierre Marie Alix. Aquatint printed in colors. With margin, but the publication line cut off. Auction Holden, No. 1523.

4341—THE SAME

After Benjamin Wilson. Engraved by James McArdell. Mezzotint. Smith, vol. ii, p. 862. No. 73. Auction Holden, No. 1534. Fine impression with margin.

4342—GRANT, U. S.

Etching by L. Mercier. On Aquafortists paper; full margin.

4343—GREENE, GENERAL NATHANAEL

Engraver unknown. Inlaid.

JACKSON, ANDREW, GENERAL

Original water color drawing in sepia, by H. B. Hall.

Two pieces; one lot.

4344—JEFFERSON, THOMAS

After Stuart. Engraved for the "European Magazine" by an unknown engraver. Inlaid.

THE SAME

Lithograph by C. Homburger. Inlaid.

LAURENS, HENRY

Engraved by B. B. Ellis. Fine impression, inlaid.

Three pieces; one lot.

4345—LITERARY PORTRAITS

W. C. BRYANT

Engraved by C. Buttre. Signed artist's proof on India paper.

Hawthorne
Engraved by J. A. J. Wilcox. 3 proofs on India paper.

O. W. Holmes
Engraved by J. A. J. Wilcox. 3 proofs on India paper.

The Same
Etched by S. A. Schoff. 3 proofs on India paper.

Ten pieces; one lot.

4346—Washington Irving
Engraved by John de Mare, E. Burney and two others.

Longfellow
Engraved by J. Brown, T. Johnson and two others. Proofs.

Robert L. Stevenson
Etched by G. Mercier.

Nine pieces; one lot.

4347—De La Fayette, General
Engraved by Anker Smith.

Lincoln, Abraham
Engraved by Carl Meyer. Inlaid.

Penn, William
Engraved by J. Posselwhite.

Putman, Israel, General
After J. Trumbull. Engraved by W. Humphreys. Inlaid.

Tredwell, Daniel W.
Etching by W. M. Chase.

Wayne, Anthony, General
After J. Trumbull. Engraved by E. Prud'homme. Signed artist's proof on Japanese paper. Inlaid.

Six pieces; one lot.

4348—Various Portraits
Clay, Jackson, Prescott, Van Buren, Webster and others. Commodores Decatur, McDonough and Perry. All proofs.

Twenty-one pieces; one lot.

4349—Washington, George
After Charles Willson Peale. Hart No. 10. Lithograph after the engraving by J. W. Paradise. Laid down.

Two pieces; one lot.

The Same
After N. Piehle, and published by Christian de Mechel. Hart No. 20. With margin.

Two pieces; one lot.

4350—The Same

After Le Paon. Engraved by N. Le Mire. Hart No. 31*b*. Second state: proof before letters and before the word "By" on the paper in the foreground, inscribed "Proclamation." Very fine impression, with the full plate margin.

4351—The Same

Engraved by an unknown engraver for the "Universal Magazine." Hart No. 53*a*. Laid down.

4352—The Same

After Pierre Eugene du Simitière. Engraved by Benoît Louis Prévost. Hart No. 68*a*. Proof before the name of the personage and the painter's name spelled with "e" before the "t." Large margin and inlaid.

4353—The Same

After John Trumbull. Designed by Couder and engraved by A. Blanchard. Hart No. 133*b*. Open letter proof without the dedication; on India paper. Full margin.

The Same

After J. A. Houdon. Drawn by J. Wood and engraved by Leney. Hart No. 181. Inlaid.

4354—The Same

Painted and engraved by Edward Savage. Hart No. 214. Fine impression, with margin, but inlaid. Very rare.

4355—The Same

After Gilbert Stuart (the Vaughan type), engraved by W. Ridley. From the "European Magazine." Hart No. 260. Inlaid.

The Same

Engraved by W. Ensom. From Walmsley's physiognomical portraits. Hart No. 263*a*. Proof on India paper, with large margin.

4356—The Same

After Gilbert Stuart (the Lansdowne type), engraved by Fenner, Sears & Co. Hart No. 311*d*. Inlaid.

The Same

Engraved by James Fittler. Hart No. 321. State cannot be ascertained, because all margin with the inscription is cut off. Laid down.

The Same

After Gilbert Stuart (the Athenæum type), engraved by W. Hall. Hart No. 397*b*. With the border, printed on India paper.

The Same
Engraved by W. Humphreys. Hart No. 399*d*. Open letter proof on India paper.

The Same
Engraved by Danforth, Wright & Co. Hart No. 506*a*. Proof on India paper.

Five pieces; one lot.

4357—The Same (Fictitious)
By an unknown engraver. Hart No. 740.

The Same (Fictitious)
Drawn by Frey, engraved by Krethlow. Hart No. 808. Big margin.

Two pieces; one lot.

4358—The Same (Fictitious)
Longhi-type. By an unknown engraver. Hart No. 852*c*. Proof before all letters, with full margin. This state is not mentioned by Hart.

4359—Facsimile of a Silhouette
(Cut with scissors) by Miss De Hart, Elizabethtown, N. J., 1783. Presented by Mrs. Washington to Mrs. Duer, daughter of Lord Stirling.

Invitation Card for "President's Birth Night"
"The company of Miss Dolly Hand is requested to celebrate the Evening at Mr. Slough's, February 22d 1797."

Two pieces; one lot.

4360—Banknotes
The issue of silver certificates of 1896. Nos. 1-4. Uncut. One-dollar notes engraved by Charles Schlecht after W. H. Low. Two-dollar notes engraved by G. F. C. Smillie after Edwin Blashfield. Five-dollar notes engraved by Smillie after Walter Shirlaw. Bound in silk covered boards with a letter of Mr. Claude M. Johnson, director of the Bureau of Engraving and Printing at the time the notes were produced.

4361—Boston
From the Ship House, west end of the Navy Yard. Engraved by W. J. Bennett after his own painting. Publication of the "Club of Odd Volumes." On Japanese paper. Proof No. 27.

4362—Durand, Asher B.—Ariadne
After I. Vanderlyn. Proof before the title, on India paper. Signed by the engraver. A splendid impression.

4363—The Same—Musidora
After his own composition. Open letter proof on India paper. "Printed & Published by J. R. Burton New York."

4364—Illustrations from "The Knickerbocker"
Eleven proofs and prints on India paper from six different plates.
Illustrations from "The Sketch Book"
One proof and three prints on India paper
One Illustration to "Washington Irving's Letters"
Proof before all letters.
Fourteen Illustrations by A. Hervien

Thirty pieces; one lot.

4365—Twelve Illustrations to a Collection of Poems
Engraved by W. Humphreys after E. Leutze. Two on one plate.
Proofs before all letters on India paper.
One Vignette
Proof before all letters, on India paper.

Seven pieces; one lot.

4366—Peter Stuyvesant's Army Entering New Amsterdam
See "Knickerbocker's New York," p. 341. Lithograph by Sarony & Major, New York, after a drawing by William Heath, London.

4367—Views, Various
Wood engravings by Richardson Cox, printed in colors. Laid down.

Five pieces; one lot.

4368—Wood Engravings
Closson, T.
Young girl, after Fuller.
Cole, T.
Modjeska, after a photograph by Scholl.
Johnson, T.
Longfellow, after an ambrotype.
All proofs on rice paper.

Three pieces; one lot.

ENGRAVERS OF THE XIXth CENTURY

LINE ENGRAVINGS

ARMYTAGE, J. C.

4369—Madame de Pompadour
Madame de Tencin
Madame du Barry
Madame du Chatelet

Duchesse de Maine

Madame Tallien

Proofs on Japanese vellum paper, one printed in brown and one in black of each.

Twelve pieces; one lot.

BACON, FREDERICK

4370—Queen Victoria

After a miniature, by C. W. Ross. Apell, p. 31. No. 12. First state; artist's proof on India paper.

Diane of Poitiers

Engraved by Bernardi. On India paper.

Christus Consolator

After Ary Scheffer. Proof before all letters, on India paper.

Statues after the antique:

Cupid

Dionysius

Both proofs before all letters. Full margin.

Five pieces; one lot.

BLANCHARD, AUGUSTE, SEN.

4371—Elisabeth de Bourbon, Reine d'Espagne

After Rubens. Apell, p. 65. No. 9. Third state, with the artists' and printers' names and with the border.

BLOT, MAURICE

4372—Le Jugement de Paris

After Adr. van der Werff. Apell, p. 67. No. 5. Fine impression.

CHAILLOUX, A.

4373—Virgin and Child

From the Madonna of the Fish after Raphaël. Proof before all letters, on India paper.

Creation of Eve

After Michel Angelo, engraved by Joseph Coiny. Apell, p. 98. No. 1. First state; proof on India paper, with the artists' names only.

Two pieces; one lot.

DE FREY, JOHANNES PIETER

4374—The Angel Leaving Tobit's Family

After Rembrandt. From the Peoli Collection.

The Good Samaritan

After Rembrandt.

Two pieces; one lot.

DESNOYERS, LOUIS AUGUSTIN BOUCHER, BARON

4375—St. Catherine of Alexandria

After Raphaël. Apell, p. 119. No. 15. Third state; with the filled in title and the engraver's monogram stamp in black.

ENGRAVERS, VARIOUS

4376—Ten Line-engravings

By Basan, Earlom, Massard, Polenzani, Volpato and others; some in proof state.

Ten pieces; one lot.

4377—The Same

Thirty-two engravings and etchings by Heath, Mitau, Raimbach, Skelton, Worthington and others. Some proofs.

Forty pieces; one lot.

FORSTER, FRANÇOIS

4378—The Three Graces

After Raphaël. Apell, p. 157. No. 12. With "Dusacq" as publisher; on India paper.

La Vierge aux Balances

After Leonardo da Vinci. Apell, p. 171. No. 1. Trial proof with corrections in pencil by the artist.

Two pieces; one lot.

GELÉE, ANTOINE FRANÇOIS

4379—Daphnis et Chloé

After Hersent. Apell, p. 172. No. 4. Second state; with the title and the publisher's stamp.

GUÉRIN, CHRISTOPHE

4380—L'Amour Désarmé

After Antonio Allegri (il Correggio.) Apell, p. 188. No. 3. First state; proof with the artists' names only in scratched letters. From the Amédée Faure collection.

HENRIQUEL-DUPONT, PIERRE LOUIS

4381—The Virgin and Child

After Raphaël. Apell, p. 127. No. 2. Second state; proof before letters, signed.

JACQUET, JULES

4382—Boy Bearing a Wreath of Fruit

After Raphaël. Proof before letters, on India paper. No. 55.

L'Enfant Jésus et St. Jean Baptiste

After P. P. Rubens. Engraved by F. Joubert. Apell, p. 210. No. 1.

Two pieces; one lot.

LAMOTTE, ALPHONSE

4383—Lion in Love

After Adolphe Weiss. Artists' proof, on India paper. Signed by both artists.

LAUGIER, JEAN NICOLAS

4384—Zéphyre se Balançant sur les Eaux

After Prud'hon. Apell, p. 229. No. 11. First state; proof before the title. Inlaid. From the Peoli Collection.

LIGNON, ETIENNE FRÉDÉRIC

4385—Madonna With the Fish

After Raphaël. Apell, p. 242. No. 1. First state; proof before the title, with the engraver's stamp in black.

L'Amour Considerant le Portrait de Psyché

After C. Meunier. Commenced by Romanet and finished by Lignon. Apell, p. 243. No. 9. First state; open letter proof.

Two pieces; one lot.

4386—Luiz de Camões

After F. Girard. Not mentioned by Apell. Proof before letters on India paper. Very rare, private plate.

LONGHI, GIUSEPPE

4387—The Reading Magdalen

After Antonio Allegri (il Correggio.) Apell, p. 249. No. 14. Third state; before the retouch; the four high lights on the open book are still white.

LOUIS, ARISTIDE

4388—Mignon Regrettant la Patrie

Mignon Aspirant au Ciel

Both after Ary Scheffer. Apell, p. 253. Nos. 4 and 5. Third state; lettered impressions on plain plate paper.

Two pieces; one lot.

4389—The Same

Third state; lettered impressions on India paper. Full margin. From the Peoli Collection.

Two pieces; one lot.

MANDEL, JOHANN AUGUST EDUARD

4390—Raphaël at the Age of Fifteen

After his own painting. Apell, p. 261. No. 36. Third state; with the name of the personage, on India paper.

MORGHEN, RAFFAËLLE

4391—Bindo Altoviti

After Raphaël. Halsey, pp. 10-13. No. 10. Third state; only the first line of the dedication having been engraved.

4392—Ludovico Ariosto

After Pietro Ermini. Halsey, p. 15. No. 13. Fifth state; with the inscription.

Giovanni Boccaccio

After Vincenzio Gozzini. Halsey, pp. 23-24. No. 23. Second state; proof before the name of the personage. With a collector's mark (elk's head, dry stamp) unknown to Fagan.

Two pieces; one lot.

4393—Dante Alighieri

After Stefano Tofanelli. Halsey, pp. 39-40. No. 45. Fourth state; with the name of the personage in shaded letters, but before the printer's address.

Francesco Petrarca

After Stefano Tofanelli. Halsey, pp. 126-128. No. 141. Fifth state; with the address of the printer.

Torquato Tasso

After Pietro Ermini. Halsey, pp. 144-145. Fifth state: with the address of the printer.

Three pieces; one lot.

4394—The Comic Muse

After Angelica Kauffmann. Being a portrait of Lady Hamilton. Halsey, p. 39. No. 44. Second state; with the full inscription.

4395—Lot and His Daughters

After Francisco Barbieri, called Guercino. Halsey, pp. 76-78. No. 87. Second state; with the artists' names only. From the Peoli Collection.

4396—La Madonna del Latte (Mater Divinæ Gratiæ)
After B. Garofalo. Halsey, pp. 85-86. No. 98. Third state; with the full inscription, including the publisher's line. With a collector's mark not mentioned by Fagan.

La Madonna di Fries
After Andrea del Sarto. Halsey, p. 91. No. 102. Third state; with the full inscription.

Two pieces; one lot.

4397—Francesco Guicciardini
Halsey, pp. 62-64. No. 75. Fifth state; with all the inscriptions.

Lorenzo de Medici
After G. Vasari. Halsey, pp. 103-104. No. 117. Third state; open letter proof. Inlaid.

Two pieces; one lot.

4398—Poetry
After Carlo Dolce. Halsey, pp. 132-133. No. 147. Fifth state; with the full inscription, but with Luigi Ricceri's dry stamp.

4399—The Same
Halsey No. 147. First state; proof before all letters, with big margin. Very fine.

4400—Portrait of Giovanni Volpato
After Angelica Kauffmann. Halsey, pp. 160-161. No. 179. Fourth state; the full inscription in shaded letters.

La Virgine Dei Dolori
After Sassoferrato. Engraved in conjunction with N. Biondi. Not mentioned by Halsey or Apell.

Two pieces; one lot.

MÜLLER, HENRY CHARLES

4401—L'Enlèvement de Psyché
After Prud'hon. Apell, p. 308. No. 6. Second state; proof with the artists' names only, in etched letters. On India paper. From the Peoli sale.

OVERBECK, F.

4402—Monk in Prayer
Original etching.

Elias, Elisaeus, St. Joseph
All etchings by F. Ruscheweyh.

Five pieces; one lot.

PLANER, GUSTAV

4403—Ch. Henry, Comte de Hoym
After Rigaud. On India paper. Not mentioned by Apell.

RIBAULT, JEAN FRANÇOIS

4404—Paris and Œnone
After A. van der Werff. Apell, p. 356. No. 3. First state; proof with the artists' names only, in stippled letters.

RICHOMME, JOSEPH THÉODORE

4405—La Vierge au Silence
After Annibale Carracci. Apell, p. 358. No. 4. Second state; proof with the artists' names in script and with the sketch in the right upper corner. On India paper.

4406—The Holy Family of Francis I
After Raphaël. Apell, p. 359. No. 5. Unfinished trial proof on plain plate paper.

4407—Neptune et Amphitrite
After Giulio Romano. Apell, p. 359. No. 11. Second state; with the title and the dry stamp of "Société des Amis des Arts."

SHARP, WILLIAM

4408—Boadicea Calling the Anglo-Saxons to Arms Against the Romans
After Thos. Stothard. Apell, p. 394. No. 17. First state; proof before all letters, on India paper.

STRANGE, SIR ROBERT

4409—The Virgin
After Guido Reni. Apell, p. 414. No. 4. Second state; with the full title.

Apollo Rewarding Merit and Punishing Arrogance
After Andrea Sacchi. Apell, p. 416. No. 19. Second state; with the full title.

Two pieces; one lot.

4410—Venus et Adonis
After Titian. Apell, p. 416. No. 22. Second state; with the full title.

4411—Vents—Danaë

Both after Titian. Apell, p. 416, No. 20, and p. 417, No. 28. Second states; with the full inscriptions.

Hercules between Virtue and Vice

After N. Poussin. Apell, p. 417. No. 27. Second state: with the full title.

Three pieces; one lot.

THÉVENIN, JEAN CHARLES

4412—Alfonso d'Avalos, Marquis del Guasto (Commander-in-chief of the armies of Charles V), and his mistress, to whom Cupid, Flora, and Zephyr are bringing their offerings.

Apell, p. 429. No. 5. First state; proof before all letters, on India paper. Full margin.

TOSCHI, PAOLO

4413—Gruppo di Putti, Cameba di San Paolo Nos. 7, 8, 9

After the Frescoes of Antonio Allegri (il Correggio). Apell, p. 433. First state; Remarque proofs, on India paper. Signed by the engraver.

Three pieces; one lot.

UNKNOWN ENGRAVERS

4414—Head of Christ

Proof before all letters.

Portrait of a Florentine Lady

Proof before all letters.

Satyr and Nymph

Proof before all letters, on India paper.

Three pieces; one lot.

4415—"India Proofs from Annuals"

77 proofs before letters, on India paper, by various engravers. Bound in half morocco, red, gold tooling and gilt top.

4416—"Les Femmes de la Bible," "Les Saintes Femmes," "Beautés de l'Histoire Sainte"

75 proofs, on India paper, by Blanchard, Levasseur, Massard, Nargeot, Vallot, Weber, and others. Bound in full morocco, blue, gold tooling and gilt edges. Red moiré doublure.

4417—"Portraits of English Ladies"

144 portraits by various engravers, mostly India paper proofs neatly mounted on Whatman paper. Bound in half morocco, red, gold tooling and gilt top.

4418—Raphael's Paintings in the Vatican
48 outline engravings by N. C., on India paper. Bound in boards.

LITHOGRAPHS

4419—Vénus au Bain—Vénus et Adonis
Both after P. P. Prud'hon and drawn on stone by Jules Boilly. From "L'artiste."

La Pudeur.
After P. P. Prud'hon. Drawn on stone by G. Bellanger.

Les Présente de l'Amour
After N. Diaz. Drawn on stone by J. Laurens.

Vénus au Bain

Five pieces; one lot.

4420—"The Fables of Lafontaine"
40 illustrations by Carle Vernet. Lithographs by G. Engelmann. Also 14 lithographs drawn by Horace Vernet. Bound in cloth back, gilt top. All from the Peoli Collection.

4421—227 Caricatures from "Vanity Fair"
From Dec. 31, 1881, to April 19, 1890.

One lot.

ETCHINGS

AMERICAN ETCHINGS

4422—Set of 9 etchings by C. A. Platt, R. Swain Gifford, F. S. Church, etc., to illustrate Poe's Tales. On satin. Together with portrait of Poe.

Ten pieces; one lot.

BEARDSLEY, AUBREY

4423—Madame Réjane, and twelve other pieces
(Mostly early proofs, of which very few were printed, on Japan paper) after the drawings by Beardsley.

Thirteen pieces; one lot.

BRACQUEMOND, FÉLIX

4424—Pastorale
After the painting by Corot. Proof before letters.

Teal, Flying
On Japan paper. And nine other etchings by various artists.

Eleven pieces; one lot.

BUHOT, FÉLIX

4425—La Place Breda (L'Hiver à Paris) (Bourcard No. 28)
Early trial proof on Japan paper, with five dogs, but before the additional aquatint work on the sketches in the left margin.

4426—The Same
Trial proof. There are now four dogs. There is additional aquatint in the margin. Marked in Buhot's handwriting "*Épreuve d'État, Félix Buhot.*"

4427—The Same.
Trial proof. There are now two small dogs only, but traces of the two other dogs are visible. Marked in Buhot's handwriting "*Épreuve d'État, Félix Buhot.*"

4428—The Same
Trial proof. There are two small dogs only, and the traces of the two other dogs have disappeared. Marked in Buhot's handwriting "*État.*"

4429—La Dame aux Cygnes (Bourcard No. 144)
Proof on vellum, with the stamp of the etcher. Marked in Buhot's handwriting, "*Épreuve d'Artiste, Félix Buhot.*"

4430—Les Voisins de Campagne (Bourcard No. 148)
Proof on old Dutch paper, with the artist's stamp. Marked in Buhot's handwriting "*Épreuve d'Artiste, Félix Buhot.*"

4431—Westminster Bridge (Bourcard No. 156)
Beautiful and richly printed impression, stamped by the artist. Marked in Buhot's handwriting "*Épreuve du 6e état avec toutes les barbes, Félix Buhot,*" and in the lower left corner "*Il existe sept épreuves de cet état.*"

CHARLET, NICOLAS

4432—An Old Man Seated, and Other Sketches
Original etching. From the Peoli Collection.

COROT, J. B. C.

4433—Paysage d'Italie (Delteil No. 7)
Proof before all letters, on Japan paper. Fine.

4434—Lake Como

Signed remarque proof on vellum. And two other rustic subjects, after the paintings by Corot; both signed remarque proofs on vellum. Etched by Paul Collin.

Three pieces; one lot.

4435—Portrait of Corot

Etched by E. Bocourt. Proof on vellum.

Portrait of Gustave Courbet

Etched by E. Bocourt. Proof on vellum.

Two pieces; one lot.

FEYEN-PERRIN, AUGUSTE

4436—Set of Twelve Etchings, with Title Etching, of the Nude

On India paper. In the original wrapper.

Thirteen pieces; one lot.

FLAMENG, LÉOPOLD

"He can overcome any technical difficulty that Rembrandt himself could overcome, and it is not an exaggeration of the truth to affirm that there exists in Europe in our own day a man who may be said to possess the hand and eye of Rembrandt."—P. G. Hamerton.

4437—The Night Watch

After the painting by Rembrandt, in the Amsterdam Gallery. Early proof on Japan paper, marked by Flameng *avant dernier état, Léop. Flameng.*

"A harmonious masterpiece."—Hamerton.

4438—Angélique

After the painting by Ingres. Remarque proof, on India paper. Impression of the greatest beauty.

4439—La Source

After the painting by Ingres.

Naissance de Vénus

After the painting by Cabanel. Lettered impressions, on India paper.

Two pieces; one lot.

4440—Grolier at the House of Aldus

From the painting by François Flameng, owned by the Grolier Club of the City of New York. Remarque proof, signed by painter and etcher. The remarque is a fac-simile of the seal of the Grolier Club.

4441—The Same

Also a signed artist's proof, like the foregoing.

4442—Hassan et Namouna

After the painting by Regnault. Proof before all letters, on India paper.

Villon au Cabaret du Pomme de Pin

Original etching by Flameng, and eight other etchings by various artists.

Ten pieces; one lot.

FORTUNY, MARIANO

Born at Reus, Spain, in 1838. Died at Rome, 1874. "Ces eaux-fortes, d'un travail très égratigné et grignote, sont d'un aspect très originals et du plus grand intérêt."—Henri Beraldi.

4443—Set of 18 Plates (should be 28) in a Portfolio

All are proofs on Chinese paper, with fac-simile signature of the etcher. The subjects are: Beraldi Nos. 5, 7, 10, 11, 13, 14, 15, 16, 17, 18, 20, 21, 22, 23, 24, 25, 26, 27.

One lot.

4444—Portrait of the Painter Zamaçois

Proof on China paper, with fac-simile signature of the artist. Fine.

Portrait of Fortuny

Original etching by Didier. Lettered impression.

Two pieces; one lot.

4445—The Choice of the Model

Etched by Champollion. Proof before all letters, on parchment.

4446—The Same

Proof before all letters, on Japan paper.

GAILLARD, FERDINAND

"A Gaillard is as characteristic and is as easily recognized as a Robert Nanteuil."—Henri Beraldi.

4447—Madonna and Child

After the painting by Botticelli in the Louvre. Signed artist's proof, on India paper. With the name of the painter, the engraver, the date 1873, and the words "Calcographie du Louvre."

4448—Œdipus

Lettered impression on India paper.

La Vierge de la Maison d'Orléans

Lettered impression on India paper.

Two pieces; one lot.

4449—St. Sebastien

Lettered impression on Holland paper.

Christ at Emmaus

(The central portion of the plate). Proof before all letters, on India paper.

Two pieces; one lot.

GAUJEAN, EUGÉNE

4450—Venus Rising from the Sea

After Botticelli. Proof on vellum.

Madonna di San Zeno

After Mantegna. Proof on vellum.

The Madonna Nursing the Infant Jesus

Engraved by A. Didier after Andreas de Solario.

Simonetta

Proofs on Japan paper.

Four pieces; one lot.

4451—A Vision (Salome's Dance)

After the painting by Gustave Moreau.

Proof on Japan paper.

4452—"Pearls"

After the painting by Charles Chaplin. Printed in colors on plate paper. Proof before all letters and before the names of painter and etcher.

4453—The Same

Proof on Japan paper, with the names of painter and etcher in traced letters to the right. Before all other letters.

GÉROME, J. L. (after)

4454—L'Almée

Etched by Courtry.

Un Marché d'Esclaves

Etched by Courtry.

Rembrandt dans Son Atelier

Etched by Rajon.

Bain Maure

Etched by Courtry.

Alcibiades Chez Aspasie

Etched by Courtry.

Lettered impressions on Japan paper.

Five pieces; one lot.

HADEN, SIR FRANCIS SEYMOUR

The greatest etcher of landscape of this, or perhaps any, century.

4455—Egham Lock (Drake No. 15)
First state. With the signature in the lower left corner. Fine impression, unsigned.

4456—The Same
Another impression, also in the first state, and also unsigned.

4457—Fulham (Drake No. 18)
Second state. With the tower changed and the bridge now wood. Proof, unsigned, on Japan paper.

4458—On the Test (Drake No. 19)
First state. Signed artist's proof on Japan paper. Richly printed impression.

4459—Kidwelly Town (Drake No. 22)
First state. Proof on vergé paper unsigned.

4460—Shere Mill Pond (the large plate) (Drake No. 35)
First state. Very beautiful impression on thin Japan paper.

4461—Battersea Reach (Drake No. 45)
First state. Before the sky and water were cleaned. Beautiful impression, unsigned.

4462—Cardigan Bridge (Drake No. 60)
First state. Proof on thin paper, unsigned.

4463—The Same
Also first state, proof on thin paper, unsigned.

4464—The Same
Proof on thin paper, unsigned, together with
Kilgaren Castle (Drake No. 58)
Proof on thin paper, unsigned.

Two pieces; one lot.

4465—Brentford Ferry (Drake No. 66)
First state. Fine impression, unsigned.

4466—Shepperton (Drake No. 71)
First state. Fine impression, unsigned.

4467—The Same

Also in the first state. Fine impression, unsigned.

4468—Sunset on the Thames (Drake No. 83)

Second state. With the additional work between the two rays to the right. Proof on ribbed paper, unsigned.

4469—Breaking up of the Agamemnon (Drake No. 128)

First state. Signed artist's proof. "In the opinion of many connoisseurs this is Seymour Haden's finest plate."

4470—Harlech (Harrington No. 207)

First state. Signed artist's proof. Fine and early impression of this beautiful plate, in which the artist has combined etching and mezzotint.

HERKOMER, HUBERT

4471—Set of Sixteen Plates to Illustrate a XVII Century Play

The complete series in a portfolio. Signed artist's proofs, on vellum.

One lot.

JACQUE, CHARLES

"One of the master etchers of our time."—P. G. Hamerton.

4472—La Bergerie

Signed artist's proof. Beautiful impression of this celebrated etching, of which 129 proofs only were printed, and the plate then destroyed. It is Jacque's masterpiece.

4473—Volume Containing Sixty-nine Etchings on Forty Sheets

All are India proofs. A superb collection of Jacque's earlier work (1844-1850). Half morocco, gilt.

4474—Twenty Etchings of Various Subjects (Period of 1844-1850)

Nearly all proofs on India paper.

4475—Nineteen Etchings of Various Subjects (Period of 1844-1850)

Nearly all are proofs on India paper.

One lot.

JACQUEMART, JULES

4476—The Metropolitan Museum of Art

A series of ten etchings, with a title etching, after paintings in the Metropolitan Museum of Art, New York. Proofs before all letters. In the original wrappers.

One lot.

4477—The Same.
Another set, similar to the foregoing. Also proofs before all letters.
One lot.

JASINSKI, FÉLIX

4478—"My Lady Moon"
After the painting by Louis Montégut.
Remarque proof on vellum, signed by both painter and etcher.

LALANNE, MAXIME

"No one ever etched so gracefully as Maxime Lalanne."—P. G. Hamerton.

4479—The Banks of the Thames
Proof on Japan paper.

Autumn
Original etching by Appian. Proof on Japan paper.

Chenes des Roches
Original etching by Théodore Rousseau, on India paper.
Three pieces; one lot.

LANDSEER, SIR EDWIN (after)

4480—The Mothers
Series of eight plates (Nos. 1-8). Etched by Charles G. Lewis. Proofs before letters, on India paper.
Eight pieces; one lot.

LEFORT, HENRI

Pupil of Léopold Flameng.

4481—Portrait of Benjamin Franklin
From the painting by Duplessis. Remarque proof, on Japan paper. Issued for members of the Grolier Club only.

4482—The Same
Another impression, in the same state, and of equal quality to the foregoing.

LOS RIOS, RICARDO DE

4483—A Prelude
After the painting by Charles Sprague Pierce. Proof before all letters, on Japan paper, and six other pieces by various etchers.
Seven pieces; one lot.

MARTIAL-POTÉMENT, A.

4484—Lettre sur les Eléments de la Gravure à l'Eau-forte
Four plates upon which Martial has written and illustrated the processes of etching. Four sheets in their original wrapper.

One lot.

4485—Hotel de Sentier
First state. Signed artist's proof on Japan paper. Ten impressions only.

Julien Frères
First state. Signed artist's proof on Japan paper. Ten impressions only.

Une Cour
First state. Signed artist's proof on Japan paper. Five impressions only.

Three pieces; one lot.

MEISSONIER, J. L. E. (after)

4486—The Song
Etched by Henri Vion. Remarque proof, on vellum.

4487—Le Sergeant Raporteur
Original etching by Meissonier. Proof on India paper, and an etched copy (in reverse) of Meissonier's etching *Le Fumeur.*

Two pieces; one lot.

4488—Gentleman at his Desk
Proof before all letters on Japan paper.

The Reader
Etched by Rajon.

In the Waiting Room
Engraved by Ch. Carey.

A Cavalier
Proof before all letters.

Four pieces; one lot.

MERCIER, G.

4489—Portrait of Alfred, Lord Tennyson
After the original by Paul Rajon. Signed, remarque proof, on Holland paper.

MERYON, CHARLES

"Meryon was one of the greatest and most original artists who have ever appeared in Europe; he is one of the immortals; his name will be inscribed on the noble roll where Dürer and Rembrandt live forever."
—P. G. Hamerton, "Etching and Etchers."

4490—L'Arche du Pont Notre Dame (Wedmore No. 9)
First state. With the name and address of Meryon in the left corner and "Paris, 1853" in the right. Beautiful and clearly printed impression, on thin Chinese paper.
"The plate is well represented only by fine impressions of this state."—Frederick Wedmore.

4491—The Same
Third state. With the address of Delâtre and with the number three in the lower left corner. Proof on India paper.

4492—La Tour de l'Horloge (Wedmore No. 12)
First state. With "C. M." in the right upper corner and no other letters. Brilliant and richly printed impression on toned paper. From the Morrison Collection.
"The best impressions are always in this state."—Wedmore.

4493—The Same
Another impression, also in the first state. In warm black ink on paper of a whitish tone.

4494—La Pompe Notre Dame (Wedmore No. 15)
First state. With the name and address of Meryon in the left corner and the date "1852" in the right. Clearly printed impression, with substantially no tone left on the print.
"The plate is now enriched with burin work and is in its finest state."—Frederick Wedmore.

4495—Le Pont au Change (Wedmore No. 18)
First state. With the name of Meryon and the date to the left and with the address to the right. Before all other letters. "Rare." Beautiful impression in warm toned ink. With full margins.
"This etching is one among many in Meryon's works wherein the air is as full of vitality as the earth, and where both in accord combine gracefulness very rarely encountered in work of this class."—Philippe Burty.

4496—La Morgue
Second state. With the name of Meryon and the date to the left, with the address to the right, but before all other letters. Richly printed impression on Holland paper.
"Early impressions—rich and brilliant—in this state are as nearly as possible equal to the first, and are rare."—Frederick Wedmore.

4497—Ministère de la Marine (Wedmore No. 26)
Second state (of four states). With the monogram only. Before the title. "Rare." Brilliant impression, on Holland paper, with full margins.

4498—Bain Froid Chevrier (Wedmore No. 27)
Second state. With the title and with the verses beneath, which were printed from a separate plate.

4499—Partie de la Cité de Paris, vers la Fin du XVII^me^ Siècle (Wedmore No. 31)
Second state. With the first lettering on the board above the gable to the right but with the words "Au Cana" removed. Brilliant impression, on Holland paper. With full margins. Rare.

4500—Vue de l'Ancien Louvre du Côté de la Seine (Wedmore No. 60)
From a picture by Zeeman. Proof on green paper, with the words "Peint par R. Zeeman" to the left, and "Gravé par C. M. 1866" to the right, but without any other letters.

4501—The Same
Proof on Whatman paper, without any letters and without the title. From the Collection of Philippe Burty.

4502—Le Grand Châtelet à Paris (Wedmore No. 85)
First state. Proof before all letters. Rare and fine.

4503—Portrait of Meryon
Etched by Félix Bracquemond. The head is seen in profile in a medallion. Second state (of three states). With the verses, but with the letters "B à C. M." in the corner removed. Beautiful and clearly printed impression.

4504—Fac-Simile of Bracquemond's Etched Portrait of Meryon Seated and Facing to the Right

Meryon in Bed
Fac-simile of the drawing by Léopold Flameng. Second state. With the title. On Japan paper. One of the most interesting portraits of Meryon. It is now rare.

Sur une Chimere de Notre Dame de Paris
On Japan paper.

Three pieces; one lot.

"A man who had given his whole life to etching, who had never thought of painting, and had never cared for those effects proper to painting and not to etching, could not have been more truly and markedly a born etcher than Millet showed himself to be—few though were the plates and many though were the canvases he worked upon."—Mrs. Schuyler Van Rensselaer, "Millet as an Etcher."

4505—Various Sketches (Lebrun No. 8)
Proof in warm black ink on Holland paper. Ten impressions taken.

4506—A Woman Sewing (Lebrun No. 10)
Only state. Beautiful and clearly printed impression, on old Holland paper, with full margins.

4507—A Woman Churning (Lebrun No. 11)
Second state. With the address of Delâtre. Very fine impression, not too heavily inked in the shadows. On old Holland paper.

4508—The Gleaners (Lebrun No. 13)
Second state. With the address of Delâtre. Fine, early impression, not too heavily inked in the shadows. On Holland paper.

4509—Two Men Digging (Lebrun No. 14)
First state. With the signature of Millet to the right above. Impression of the greatest beauty.
"Very rare."—Alfred Lebrun.

4510—A Woman Feeding Her Child (Lebrun No. 18)
Trial proof before the first state.
"Of the greatest rarity. Only four impressions, according to M. Philippe Burty."—Alfred Lebrun.
Pure etching, with the small sketches in the lower margin. Presentation proof to Bracquemond. In the autograph of Millet, "*a Mr. Bracquemond J. F. Millet.*" Superb impression on Holland paper. From the Collection of Philippe Burty. Millet's daughter, Madame Heymann, and her baby served as the models for this plate.

4511—The Shepherdess Knitting (Lebrun No. 19)
Only state. Brilliant impression in black ink on thin Japan paper.
"This beautiful plate was intended for publication by the *Société des Aquafortistes* (Cadart), but the publisher having asked Millet to withdraw the plate, the artist ceased to be a member of the Society (1862)."—Alfred Lebrun.

4512—Peasants Going to Work (Lebrun No. 20)
Fourth state. The addresses removed and three dots added between the two last lines in the lower right-hand corner. Proof in black ink, on old Dutch paper. Clearly printed impression, with substantially no tone left on the plate.

4513—The Spinner (Lebrun No. 21)
Proof undescribed by Lebrun. Between the first and second states. The five lines in the upper left corner of the plate have been removed, but there is no asterisk above the shadow cast by the woman. From the Collection of Philippe Burty. In the lower left corner of the margin, in the autograph of Philippe Burty, "*Ire état épr d'Essai.*"

4514—Portrait of Millet
Etched by Bocourt. Proof on vellum.

4515—Portrait of Millet
Etched by Bocourt. Remarque proof.
Millet's House at Barbison
La Chute des Feuilles
After Millet's painting.

Three pieces; one lot.

MORSE, AUGUSTE ACHILLE

4516—Portrait of a Man
After the painting by Rubens.
The Dead Bird
After Greuze. Trial proof, also a proof before all letters from the finished plate, together with eight other pieces by various engravers.

Eleven pieces; one lot.

RAJON, PAUL

"M. Rajon is one of the most productive of the modern etchers from pictures, and at the same time one of the surest."—P. G. Hamerton.

4517—Portrait of Abraham Lincoln
Fine and early impression of this famous portrait. On Japan paper.

4518—L'Étudiant Pauvre
After Steinheil. Lettered impression on India paper.
Le Peintre
After Meissonier.

Le Muëzzin
After Gérome.
Both lettered impressions.

An Alsatian Girl
Trial proof and proof from the completed plate.

Five pieces; one lot.

5.00 4519—Portrait of Théophile Gautier
Signed artist's proof, and six other pieces, all proofs.

Seven pieces; one lot.

4520—Portrait of Victor Hugo
After the painting by Léon Bonnat. Proof before letters, on vellum. The best portrait of the great French poet.

ROPS, FÉLICIEN

17.00 4521—Frontispiece for L'Impuissance d'Aimer
First state. Before the signature and before the plate was completed. Signed artist's proof on Japan paper. Printed by the artist. Four proofs only printed.

Ad Astra
Proof on Japan paper.

Tatting
Signed artist's proof on Japan paper.

Three pieces; one lot.

SHERBORN, WILLIAM

(The famous English engraver of "ex-libris," or book-plates)

10.00 4522—Portrait of Seymour Haden, at the Age of 62
Engraved by Sherborn from his own design. Signed artist's proof. Signed also with the monogram of F. Goulding, the printer. Also

Portrait of Dante Gabriel Rossetti
From a photograph taken at Cheyne Walk in 1864. On Japan paper.

Two pieces; one lot.

TADEMA, L. ALMA

7.00 4523—The Lute Player
Original etching by this eminent painter. Dedication proof to W. B. Scott. On Japan paper.

7.00 4524—Roses
Line engraving by A. Blanchard after the painting by Alma Tadema. Proof before all letters, on India paper.

TISSOT, J. J.

4525—The Convalescent

Signed artist's proof. Stamped with Tissot's monogram. One of fifty proofs.

TURNER, J. M. W.

(And the Liber Studiorum)

4526—The Fifth Plague of Egypt (Rawlinson No. 16)

First state. Drawn and etched by J. M. W. Turner, mezzotinted by Charles Turner. Fine impression, in perfect condition.

4527—Bonneville, Savoy (Rawlinson No. 64)

The etching by A. Howe after the drawing by J. M. W. Turner.

UNGER, WILLIAM

4528—Adam and Eve

After the painting by Palma Vecchio, and 15 other etchings by Unger, together with 38 etchings by various artists.

Fifty-four pieces; one lot.

4529—Five Etchings of Various Subjects

After Rembrandt

The Waterfall

After Ruysdael, and three after other masters; together with nine other etchings by Flameng, Waltner, Mercier, etc. Proofs.

Nineteen pieces; one lot.

4530—Various

Nineteen etchings by various artists—Chaplin, Ch. Jacque, Mercier, Flameng, etc. Some of them proofs.

Nineteen pieces; one lot.

WALTNER, CHARLES

By general consent Waltner ranks as the greatest etcher from paintings, with the possible exception of Léopold Flameng.

4531—Master Lambton

After the painting by Sir Thomas Lawrence. Signed remarque proof on vellum. The remarque is a portrait of Sir Thomas Lawrence. One of Waltner's finest plates.

4532—The Honourable Mrs. Graham

After the painting by Thomas Gainsborough. Signed remarque proof, on vellum. There were printed 100 proofs only in this state. "A masterpiece."

4533—Portrait of a Lady

After the painting by Rubens.

Portrait of a Man

After the painting by Frans Hals. Proofs before all letters, on Japan paper. Superb impressions.

Two pieces; one lot.

WEIR, J. ALDEN

The eminent American painter. His dry-points are rare and are highly esteemed by collectors.

4534—Portrait of Dr. Robert F. Weir

Signed artist's proof.

4535—Portrait of H. C. Weir

Portrait of Prof. Weir

With the background added. Both are fine impressions, unsigned.

Two pieces; one lot.

4536—Portrait of the Artist's Daughter with a Dog

Portrait of a Man Turned to the Left

Fine impressions, unsigned.

Two pieces; one lot.

4537—Portrait of Justus Suttermans

After the etching by Van Dyck.

Portrait of a Girl, Standing, Her Hands Behind Her Head

Two impressions.

A New England Landscape

A Courtyard

Proofs, unsigned.

Five pieces; one lot.

WHISTLER, JAMES A. McNEILL

"With the master etchers of the world—Meryon's equal in some respects, and, in some respects, Rembrandt's—there stands James Whistler. Connoisseurs in France and England, in America, Holland, Bavaria, concede this now."—Frederick Wedmore.

4538—Westminster Bridge (Wedmore No. 36)

First state, before the small cloud immediately above and to the left of the high tower. Proof on thin Japan paper. From the Hirsch collection. One of the Thames series.

4539—Limehouse (Wedmore No. 37)
Second state, of three states, before the new horizontal lines crossing the shipping in the distance to the left of the leaning mast. From the collection of W. B. Scott. In a contemporary handwriting "Whistler's best etching." One of the Thames series.

4540—Eagle Wharf (Wedmore No. 39)
Superb early impression, on thin Japan paper. One of the Thames series.

4541—Venus (Wedmore No. 56)
Superb impression on Japan paper.

4542—Rotherhithe (Wedmore No. 60)
One of the Thames series. A brilliant impression on old Dutch paper. "Every brick in the building on the right is carefully drawn, in order to produce the desired effect of color. This plate is one of the strongest and most vigorous of the series."—T. R. Way, "The Art of J. McNeill Whistler."

4543—Millbank (Wedmore No. 67)
Second state, of five states. The long lines are added on the stern of the outside barge; the shadow of the man at the right is extended. Presentation proof, on old Dutch paper. In Whistler's autograph, "A. Elmore, R.A., with the compliments of J. Whistler." One of the Thames series.

4544—Sketching (Wedmore No. 69)
Proof before letters on plate paper. This plate in the later state was published in "Passages from Modern English Poets," illustrated by the Junior Etching Club, 1862.

4545—The Little Pool (Wedmore No. 72)
Seventh state of eight states. Both men wear overcoats and a clump of spiles covers the figure in front of the artist. The man sketching is Percy Thomas, and the man standing Sergeant Thomas. One of the Thames Series.

WILKIE, SIR DAVID

4546—Mother and Child
With the etched monogram and the date 1820. Proof on India paper. Fine impression, margins somewhat foxed.

4547

4547—The Same
Proof on India paper.
The Inn Yard
Original etching by Decamps.
Swine
Etched by Collignon after Decamps.
Also 19 trial proofs of various plates.
Twenty-two pieces; one lot.

PHOTOGRAPHS

4548—Braun's Carbon Prints (Mounted on stoneblue boards. 21x27½)
After Boucher, Chardin, Raphaël, and Rembrandt.
Four pieces; one lot.

4549—A similar lot after Boucher, Potter, Rembrandt, and Van Ostade.
Four pieces; one lot.

4550—A similar lot after Dürer, Greuze and Rembrandt.
Three pieces; one lot.

4551—A similar lot after Rembrandt, Romanelli, Titian, and Velasquez.
Four pieces; one lot.

4552—A similar lot after Rembrandt, Rubens, Watteau, and an unknown painter of the North Italian School.
Four pieces; one lot.

4553—A similar lot after Domenichino, Rembrandt, and Rubens.
Three pieces; one lot.

4554—A similar lot after Boucher, Cranach, and Rembrandt.
Three pieces; one lot.

4555—A similar lot after Greuze, Rembrandt, and Titian.
Three pieces; one lot.

4556—A similar lot after Del Sarto, Rigaud, and Rembrandt.
Three pieces; one lot.

4557—A similar lot after Aubert, Diaz, Ingres, and Rembrandt.
Four pieces; one lot.

4558—A similar lot after Delacroix, Regnault, and Rembrandt.
Three pieces; one lot.

4559—A similar lot after David, Saintin, and Rembrandt.
Three pieces; one lot.

4560—A similar lot after Gérard, Lefebvre, and Rembrandt.
Three pieces; one lot.

4561—A similar lot—smaller size—after Cranach, Grün (2), Van Ostade, and Duval.
Five pieces; one lot.

4562—A similar lot—smaller size—after drawings by Albani, Beham, Boucher (2), Correggio, Grün, Primaticcio (3), Raphaël (2), and Salviati.
Twelve pieces; one lot.

G. H. Sullivan

4563—A similar lot after drawings by Boucher (2), Carracci, Dürer (2), Holbein, M. Angelo, Primaticcio, Raphaël, Rosso, Sesto, and Watteau.
Twelve pieces; one lot.

4564—A similar lot after drawings by Boucher (3), Boulogne, Cousin, Leonardo, Mieris (2), Poelenburg (2), Primaticcio, and Rosso.
Twelve pieces; one lot.

4565—A similar lot after drawings by Carracci, Dürer, Fra Bartolomeo, Gérard, Holbein, Parmeggiano, Penni, Rembrandt (2), and Rubens (3).
Twelve pieces; one lot.

4566—A similar lot after drawings by Albani, Boucher (4), Carracci, Correggio, Dürer, Fragonard, Mantegna, Pordenone, and Primaticcio.
Twelve pieces; one lot.

4567—A similar lot after drawings by Dürer (2), Guerin, Holbein (3), Leonardo, Michel Angelo, Parmeggiano, Raphaël, Romano, and Sesto.
Twelve pieces; one lot.

4568—A similar lot after drawings by Baroccio, Biscaino, Boucher (2), Dürer (2), and three photographs after drawings. S. Woods
Nine pieces; one lot.

4569—Miscellaneous lot of photographs, mostly after works by modern French painters.
Thirty pieces; one lot.

4570—Miscellaneous lot of photographs after statuary—mostly modern.
Thirty-eight pieces; one lot.

FRAMED PRINTS

ALTMAYER

A. Haviland

4571—Diana in Her Chariot
After the fresco by Correggio. Line engraving. Proof before all letters or inscription. With full margins, and in perfect condition.

R. Fridenberg

4572—The Same
Also proof before all letters. Slightly foxed. Signed in lower right corner, Altmayer, and dated in lower right corner 1845.

ANDREANI, ANDREA

4573—The Rape of the Sabines
Chiaroscuro. After Jean de Bologne. Bartsch, vol. xii. pp. 94-96. No. 4. First state; before "Haec est hystoria" was taken off.

APPIAN, ADOLPHE

Pierre Farr.

4574—The Pond at the Edge of the Wood
Original etching. Proof on Japan paper. Fine impression.

4575—Fishing Boats, San Remo
Original etching. Signed artist's proof on Japan paper. Fine impression.

BEIN, JEAN

4576—La Nymphe Sortant du Bain
After Lancrenon. Apell, p. 50. No. 4. First state; proof before letters, on India paper.

BERGHEM, NICOLAS

4577—Watering Place with the Cow Drinking
Dutuit, vol. iv, p. 30. No. 1. Second state; before the change of the inscription.

BOTTICELLI (after)

4578—Spring
Arundel print. In colors.

BURGER, JOHANN

4579—Dante and his Friends
After the painting by Giorgio Vasari. Apell, p. 80. No. 17. Second state. Proof before letters, on India paper.

CHAUVEL, THÉOPHILE

4580—The Willows
After the painting by Corot. Etching. Signed artist's proof on vellum.

DE LAUNAY, NICOLAS

4581—La Bonne Mère
After the painting by Fragonard. Line engraving. Andresen, vol. i, p. 338. No. 9. First state. Superb early proof, before the dedication line. Very rare of this quality.

DE LOS RIOS, R.

4582—Une Prelude
After Charles Sprague Pearce. Etching. Signed artist's proof on vellum.

EARLOM, RICHARD

4583—The Holy Family, with Saint John

After the painting by Rubens. Mezzotint. Wessely, p. 28. No. 69. First state. Proof with the names of painter and engraver, and the publication line in scratched letters, but before all other letters or inscription.

4584—The Presentation

After the painting by Rembrandt. Mezzotint. Wessely, p. 25. No. 61. First state. Proof with the names of painter, engraver, and the publication line in scratched letters; before all other inscriptions and before the lower margin was cleaned.

4585—Mary Washing Christ's Feet

After the painting by Rubens. Mezzotint. Wessely, p. 30. No. 73. First state. Proof with the coat of arms, with the names of painter and engraver, and with the publication line in scratched letters; before all other letters or inscription and before the lower margin was cleaned. Slightly foxed.

4586—The Judgment of Paris

After the painting by Luca Giordano. Mezzotint. Wessely, p. 36. No. 88. First state. Proof with the coat of arms, with the names of painter, engraver, and the publication line in scratched letters; before the lower margin was cleaned. Of exceptionally fine quality.

4587—The Same

Proof in the same state as the foregoing. Has been trimmed to the engraved surface at the top and sides.

4588—A Flower Piece

After the painting by Van Huysum. Mezzotint. Wessely, p. 57. No. 146. Second state. Proof with the coat of arms, and with the names of painter and engraver, and the publication line in scratched letters; before all other letters or inscription. Superb impression, with large margins of this beautiful plate, which is considered by some judges to be not only Earlom's masterpiece, but the masterpiece of mezzotint engraving.

GANDOLFI, MAURO

4589—The Virgin and Child and St. John

After G. Reni. Apell, p. 167. No. 6. First state; proof before letters. Very rare, as the artist destroyed the plate after very few impressions were taken.

GREEN, VALENTINE

4590—The Entombment

After the painting by Lodovico Carracci. Mezzotint. Andresen, vol. i, p. 611. No. 16. Proof with the coat of arms, and with the names of painter and engraver and the publication line in traced letters. Has been trimmed to the plate-mark.

HADEN, SIR SEYMOUR

4591—Calais Pier

After the painting by J. M. W. Turner. Trial proof D, before the first state. Signed artist's proof. In the lower left corner, in the handwriting of the artist, ". . . six anterior to 1st st." Very fine.

HOUSTON, RICHARD

4592—The Burgomaster

After the painting by Rembrandt. Mezzotint. Smith, vol. ii, p. 700. No. 147. First state. Proof before all letters or inscription. A superb example of the art of mezzotint.

4593—Woman Plucking a Fowl

After the painting by Rembrandt. Mezzotint. Smith, vol. ii, p. 701. No. 148. First state. Superb proof before all letters, with big margins.

HUMPHRYS, W.

4594—The Reading Magdalen

After the painting by Correggio. Line engraving. Apell, p. 203. No. 1. First state. Proof on India paper, with the names of painter and engraver in traced letters, but before all other letters or inscription. Very fine impression.

JESI, SAMUELE

4595—Portrait of Pope Leo X

After the painting by Raphaël. Line engraving. Apell, p. 208. No 11. Third state. Open letter proof. Signed, in lower right corner, *Jesi.*

KNOLLE, JOH. HEINR. FR. LUDWIG

4596—The Reading Magdalen

After the painting by Correggio. Line engraving. Apell, p. 219. No. 7. First state. Proof before all letters. Very fine impression.

KOEPPING, C.

4597—The Cottage Door
After the painting by Gainsborough. Etching. Signed artist's proof, on vellum.

4598—"Frou-frou"
After the painting by G. Clairin. Etching. Signed artist's proof, on vellum. Signed by both painter and etcher.

LAUGIER, JEAN NICOLAS

4599—Madame de Staël
After the painting by Gérard. Line engraving. Apell, p. 230. No. 26. First state. Dated 1818. Proof with the names of painter and engraver and with the date, but before all other letters or the inscription beneath. Of the finest quality.

LE CŒUR

4600—Le Colin-Maillard ou Le Bandeau Favorable
After Lavreince. In colors. One of the most charming of this class of prints.

4601—La Lettre
Also in colors. A companion to the foregoing.

LEFÈVRE, ACHILLE DÉSIRÉ

4602—Le Sommeil d'Antiope
After the painting by Correggio. Line engraving. Apell, p. 234. No. 7. On India paper.

4603—Joanna of Aragon
After Raphaël. Line engraving. Apell, p. 234. No. 12. First state. Proof before all letters, with full margins. Of the finest quality.

LEISNIER, NICOLAS AUGUSTE

4604—Portrait of Marcantonio Raimondi
Line engraving. Apell, p. 236. No. 3. First state. Proof on India paper; with *Leisnier sculp. 1838*, but before all other inscriptions, and with the white tablet. Stamped No. 4.

LONGHI, GIUSEPPE

4605—Triumph of Galathea

After the painting by Albani. Line engraving. Apell, p. 250. No. 18. Third state. Open letter proof, bearing the stamp of the engraver.

MacARDELL, JAMES

4606—Rubens, His Wife and Child

After the painting by Rubens. Mezzotint. Goodwin, pp. 94-95. No. 121. First state. Proof before all letters. Trimmed to the plate-mark and remargined. Has been folded to the left. Rich and beautiful impression.

4607—Ghismonda Weeping over the Heart of Guiscardo

After the painting by Correggio. Mezzotint. Goodwin, pp. 141-142. No. 204. First state. Proof before all letters. Very fine.

MANDEL, EDUARD

4608—The Madonna with the Crown of Stars

After the painting by Carlo Dolce. Line engraving. Apell, p. 257. No. 1. First state. Proof before all letters, and with the white stars, on India paper. Of exceptionally fine quality. The India paper was loose in the corners and was badly pasted down.

4609—The Same

Trial proof of the second state on India paper. The centre of the stars is shaded, and in small scratched letters beneath, "*IIIIIII Pr. 4 July 48 London E. Mandel fec.*;" before all other letters or inscription. The India paper is remounted and the signature is forged.

4610—La Madonna della Sedia

After the painting by Raphaël. Line engraving. Apell, p.. 258. No. 3. Fourth state. On India paper. Fine.

4611—La Bella di Titiano

After the painting by Titian. Line engraving. Apell, p. 259. No. 21. Second state, with *E. Mandel fec 1868* in traced letters below, but before all other letters. On India paper. A superb impression of this masterpiece.

4612—The Same

Also a proof in the second state and on India paper. Not less fine than the foregoing.

MATHEY, ARMAND

4613—Charles I and the Duke of Hamilton
After the painting by Van Dyck. Etching. Signed, remarque proof, on vellum.

4614—The Same
Signed artist's proof, on Japan paper.

MEYER, HENRY H.

4615—Two Portraits of Thomas Bewick
(One with letters; one, on satin, without letters), together with a mezzotint, colored, of a marine scene.

Three pieces; in one frame.

MORGHEN, RAFFAËLLE

4616—Lot and His Daughters
After the painting by Guercino. Line engraving. Halsey, pp. 76-78. No. 87. Second state; with the artists' names only. On loose India paper. Slightly torn in the upper right margin.

MURPHY, JOHN

4617—Abraham's Sacrifice
After the painting by Rembrandt. Mezzotint. Andresen, vol. ii, p. 212. No. 1. First state. Proof with the coat-of-arms, the names of painter and engraver, and the publication line in traced letters. Before all other letters. With full margins. Of unusually fine quality.

PETHER, WILLIAM

4618—The Rabbi
After the painting by Rembrandt. Mezzotint. Smith, vol. iii, p. 992. No. 43. First state. The names of painter and engraver and the publication lines are scraped into the lower, uncleaned, margin. Without any other inscription or letters. Before plate was cut down. A very fine example of Pether's work.

PHILLIPS, CHARLES

4619—The Virgin and Child with Saint John and Two Angels
After the painting by Parmeggiano. Mezzotint. Andresen, vol. ii, p. 291. No. 2. First state. Proof with the coat-of-arms, the names of painter, engraver, and publisher in traced letters. Before all other letters or inscription.

PHOTOGRAPHS

4620—Venus de Milo
La Bella di Tiziano

4621—Madonna di San Sisto

Two pieces; one lot.

4622—A Knight on Horseback
After the drawing by Albert Dürer. Signed with his monogram and dated 1498.

Mars and Venus
After an engraving by Marc Antonio Raimondi. Amand Durand process.

Two pieces; one lot.

4623—Girl Hiding Her Face with Her Arm
From the drawing by Watteau in the Louvre.

PICHLER, JOHANN PETER

4624—Andromeda and Perseus
After the painting by I. d'Arpino. Fine impression, but slightly foxed.

RAJON, PAUL

4625—At the Bath; Sponges and Strigles
After the painting by Alma Tadema. Etching. Very fine and early proof, with *five* remarques (portraits) in the lower margin. Signed by both painter and etcher.

REYNOLDS, S. W.

4626—Portrait of Sir Joshua Reynolds
After the painting by C. F. v. Breda. Mezzotint. With the title in script and open letters. A most interesting portrait.

SMILLIE, JAMES D.

4627—Girl With an Antique Vase
After the painting by D. Huntington. Etching. Remarque proof, signed by both painter and etcher.

STRANGE, SIR ROBERT

4628—Abraham Giving up the Handmaid Hagar
After the painting by Guercino. Line engraving. Le Blanc, pp. 3-4. No. 1. Second state; with the inscription. Fine impression and in fine condition.

4629—Esther a Suppliant Before Ahasuerus

After the painting by Guercino. Line engraving. Le Blanc, p. 4. No. 2. Second state; with the inscription. A companion piece to the preceding.

4630—Saint Cecilia

After the painting by Raphaël. Line engraving. Le Blanc, p. 15. No. 14. Second state; with the inscription. Fine original impression of this masterpiece.

4631—Cleopatra

After the painting by Guido Reni. Line engraving. Le Blanc, pp. 24-25. No. 23. Second state; with the inscription. Fine and early impression, with large margins.

4632—Fortuna

After the painting by Guido Reni. Line engraving. Le Blanc, p. 43. No. 41. Second state; with the inscription. Very fine impression before the date. With large margins.

UNKNOWN ENGRAVER

4633—Three Aquatints, in Colors, in One Frame

(a) Man-of-War Schooner. 6 guns.
(b) Man-of-War Cutter. 10 guns.
(c) Man-of-War Brig. 16 guns.

VARIN, E.

4636—Spring

Line engraving. Apell, p. 441. No. 6. First state. Signed artist's proof, on India paper.

VOGEL, J. F.

4637—Marie Louise de Tassis

After the painting by Van Dyck. Line engraving. Apell, p. 446. No. 4. First state. Signed artist's proof, on India paper.

WALTNER, CHARLES

4638—The Night-Watch

After the painting by Rembrandt. Signed artist's proof, on Japan paper.

4639—Saint John's Eve

After the painting by Jules Breton. Etching. Remarque proof, on vellum. Signed by both painter and etcher.

PRINTS FOR EXTRA ILLUSTRATING

PORTRAITS

4640—Artists

Allegri, Buonarotti, Cagliari, Canova, Cellini, Da Vinci, Hogarth, Murillo, Poussin, Robusti, Rubens, Santi, Vecellio and others.

One hundred and one pieces; one lot.

4641—The Same

Carracci, de Champagne, Lely, Matsys, Snyders, Vanloo, Zampieri and others. India paper proofs.

Fifty-three pieces; one lot.

4642—The Same

Various.

Eighty-eight pieces; one lot.

4643—The Same

Various.

Ninety-two pieces; one lot.

4644—A. Various portraits of personages, their names beginning with the letter.

One hundred and twelve pieces; one lot.

4645—B. Various portraits of personages, their names beginning with the letter.

Two hundred and four pieces; one lot.

4646—C. Various portraits of personages, their names beginning with the letter.

Three hundred and thirty-three pieces; one lot.

4647—D. Various portraits of personages, their names beginning with the letter.

Two hundred and thirty-six pieces; one lot.

4648—E. and F. Various portraits of personages, their names beginning with the letters.

One hundred and seventy-four pieces; one lot.

4649—G. Various portraits of personages, their names beginning with the letter.

One hundred and fifty-eight pieces; one lot.

4650—H. Various portraits of personages, their names beginning with the letter.

Two hundred pieces; one lot.

4651—I. J. and K. Various portraits of personages, their names beginning with the letters.

One hundred and fifty-seven pieces; one lot.

4652—L. Various portraits of personages, their names beginning with the letter.

One hundred and seventy-four pieces; one lot.

4653—M. Various portraits of personages, their names beginning with the letter.

Two hundred and sixty-eight pieces; one lot.

4654—N. and O. Various portraits of personages, their names beginning with the letters.

Ninety-nine pieces; one lot.

4655—P. Various portraits of personages, their names beginning with the letter.

Two hundred and thirty-five pieces; one lot.

4656—Q. and R. Various portraits of personages, their names beginning with the letters.

One hundred and twenty-five pieces; one lot.

4657—S. Various portraits of personages, their names beginning with the letter.

Two hundred and ninety-eight pieces; one lot.

4658—T. to Z. Various portraits of personages, their names beginning with the letters.

Two hundred and seventy pieces; one lot.

10 50 4659—Portraits of the French Revolution R. L. Rose

Forty-six pieces; one lot.

VARIOUS ILLUSTRATIONS

15 00 4660—Miscellaneous Portraits R. Frudenberg

Seventy pieces; one lot.

10 00 4661—Views of Algiers, Belgium, France, Germany, Holland, Italy, Switzerland, Russia, and the Orient W. W. Seaman

Seventy-one pieces; one lot.

10 00 4662—Views of England and Scotland " " "

Some proofs.

One hundred and twenty pieces; one lot.

7 50 4663—Views of Spain and Portugal " " "

Some proofs.

Two hundred and seventy-nine pieces; one lot.

5 00 4664—Illustrations for Dr. Geo Dellmer

Akenside, Andrews, Armstrong, Bacon, Beatty, Blackmore, Blair, Broome, Bulwer, and Bunyan.

Seventy-three pieces; one lot.

4665—The Same for
Burns, Butler, and Byron.
Two hundred and twenty-two pieces; one lot.

4666—The Same for
Butler, "Hudibras."
Twelve illustrations after Wm. Hogarth, engraved by Armstrong, Romney, Walker, Malbrum, and others. Prints on India paper.
Sixty Portraits to "Hudibras"
A complete set, engraved by R. Cooper. Prints on India paper.
Seventy-two pieces; one lot.

4667—The Same for the Classics
Anacreon, Cicero, Hesiod, Homer, Horace, Ovid, Juvenal, and Tibullus.
One hundred and thirty-five pieces; one lot.

4668—The Same for
Cawthorn, Chapone, Chaucer, Churchill, Congreve, Cotton, Cowper, Cox, and Cunningham.
One hundred and thirteen pieces; one lot.

4669—The Same for
Day, Defoe, Dodd, Donne, Dryden, Dyer, Falconer, Fenton, Gay, Gisborne, Glover, Glynn, Graeme, and Gregory.
One hundred and forty-six pieces; one lot.

4670—The Same for
Goethe and Schiller.
Forty-one pieces; one lot.

4671—The Same for
Hamilton, Hammond, Hervey, Hughes, "Ingolsby Legends," Johnson, Jones, King, Langhorne, Lansdowne, Logan, Lyttleton, L. E. L., Mallett, Marmontel, Mason, and Meicle.
One hundred and forty-three pieces; one lot.

4672—The Same for
Milton, Moners, Montgomery, Moore, Ossian, Parnell, Philips, Pomfret, Prior, Pye, Rochester, Rogers, Rowe, and Savage.
One hundred and eighty-four pieces; one lot.

4673—The Same for
Pope's works.
One hundred and sixty-two pieces; one lot.

4674—The Same for
Rogers' poems. Mostly proofs on India paper.
Sixty-four pieces; one lot.

4675—The Same for
Rogers. Proofs and unfinished trial proofs on India paper.
One hundred and fourteen pieces; one lot.

E. W. West

4676—THE SAME FOR
Shakespeare, Sharpe's Poets, Sheffield, Shelley, Shenstone, Smollett, and Southey.

Two hundred and thirty-six pieces; one lot.

4677—THE SAME FOR
Sir Walter Scott.

One hundred and seventy-three pieces; one lot.

S. Woods

4678—THE SAME FOR
Sir Walter Scott. A collection of eighty proofs on India paper, by Tony and Alfred Johannot.
In cardboard binding.

4679—THE SAME FOR
Spenser, Sterne, Sturme, and Swift.

Two hundred pieces; one lot.

R. L. Rose

4680—THE SAME FOR
Walton's Compleat Angler. Mostly proofs on India paper.

Fifty-three pieces; one lot.

4681—THE SAME FOR
Walton's Compleat Angler. A similar lot, with many proofs and unfinished trial proofs on India paper.

Forty-eight pieces; one lot.

S. Woods

4682—THE SAME FOR
Walton's Compleat Angler. A similar lot. China paper proofs of wood-engravings. Some of them laid down.

Two hundred and fifty pieces; one lot.

4683—THE SAME FOR
H. Walpole's "Anecdotes of Painters." (Portraits.) Artist's proofs on India paper, with full margins.

Seventy-nine pieces; one lot.

R. L. Rose

4684—THE SAME FOR
Tickell, Walker, Waller, Walsh, Watt, Wheaton, Young, and Zimmerman.

One hundred and ninety-nine pieces; one lot.

4685—ILLUSTRATIONS FROM
"The Babler," "Connoisseur," "World," "Citizen of the World," "Adventurer," "Guardian," "Idler," "Rambler," "Spectator," and "Tatler," comprising a number of proofs.

One hundred and sixty-six pieces; one lot.

4686—ILLUSTRATIONS FROM
"The British Theater," comprising many proofs.

Two hundred and thirteen pieces; one lot.

4687—The Same for
Walker's Edition of "Poets and Dramatists." All proofs on India paper, with the original margin; many before all letters.
One hundred and seventy-nine pieces; one lot.

4688—The Same
Miscellaneous lot. Many from Cooke's Pocket Edition of Select Novels. Also a number of Frontispieces.
One hundred and seventy pieces; one lot.

4689—The Same
Miscellaneous lot. Many proofs.
One hundred and nineteen pieces; one lot.

4690—The Same
Miscellaneous lot. Many proofs.
One hundred and fifty-four pieces; one lot.

4691—The Same for
Almoran and Hamet, Tristram Shandy, Ovonooka, Sandwich Islands, etc. Many proofs.
Eighty-eight pieces; one lot.

4692—Illustrations
From "The Bijou" and Hall's "Book of Gems." Mostly proofs on India paper.
Sixty-one pieces; one lot.

4693—The Same
After Chalon, Collins, Cruikshank, Fuseli, Gillray, and Leslie. Many proofs and trial proofs on India paper.
One hundred and twenty-eight pieces; one lot.

4694—The Same
After I. Ingres, including "La Semaine" and his portrait.

The Same
After D. Wilkie. Some proofs on India paper and four others.
Twenty-three pieces; one lot.

4695—The Same
After M. Angelo, Leonardo da Vinci, N. Poussin, Correggio, Raphaël, Rembrandt, and others.
Ninety pieces; one lot.

4696—The Same
After T. Stothard. Among them a number of proofs.
Two hundred and fourteen pieces; one lot.

4697—The Same
To "Pilgrim's Progress," after T. Stothard. Proofs before letters. Two sets, one in brown and one in black.
Thirty-two pieces; one lot.

4698—The Same
After Turner. Proofs on India paper.

Twenty pieces; one lot.

4699—The Same
After Uvins, Westall, H. Kirk White, and Woolner. Mostly proofs on India paper and many before the plates were cut.

One hundred and nine pieces; one lot.

4700—Miscellaneous lot. Mostly proofs on India paper and some unfinished trial proofs.

Ninety-five pieces; one lot.

4701—Statuary, Gems, and Coins
Many proofs on India paper.

Twenty-one pieces; one lot.

4702—Illustrations for
Abelard and Eloise Cent Nouvelles and Heptameron.

Thirty-five pieces; one lot.

4703—The Same for
Ariosto and Boccaccio.

Forty-two pieces; one lot.

4704—The Same for
Boileau Despreaux. Mostly proofs.

Twenty-four pieces; one lot.

4705—The Same for
Cervantes—"Don Quixote."

One hundred and seventy-one pieces; one lot.

4706—The Same for
De Couvray, "Faublas." Many proofs, among them a set of Japan paper proofs by Avril.

Eighty-six pieces; one lot.

4707—The Same for
Retif de la Bretonne, "Contes." Six etchings by Mongin. Proofs before all letters.

Six pieces; one lot.

4708—The Same for
De La Fontaine, "Contes." China paper proofs of wood engravings, laid down. Some duplicates.

Forty-two pieces; one lot.

4709—The Same for
De La Fontaine, "Contes." Proofs.

Forty pieces; one lot.

4710—The Same for
De La Fontaine, "Fables." Proofs by Ransonette, Lemaitre, Couché and others. (61 pieces.) Also a set by Perdoux (10 pieces).

Seventy- one pieces; one lot.

4711—The Same for
De La Fontaine, "Fables," "Contes," "Psyché et Théatre." Proof before all letters, some with the artists' names, by Bosq, Gautier, Godefroy, Leroux, etc. Full margins.

One hundred and twenty-one pieces; one lot.

4712—The Same for
Demoustier's Works. Proofs before letters. After Moreau le Jeune. Uncut, very fine.

Nineteen pieces; one lot.

4713—The Same
Lettered impressions. Uncut.

Nineteen pieces; one lot.

4714—The Same for
J. F. Ducis' Works. Proofs before all letters, on India paper.

4715—The Same for
Fénélon, "Telemachus." One set engraved by C. Taylor and three sets by Dambrun, Godefroy, etc. One of the latter in unfinished proofs.

Ninety-seven pieces; one lot.

4716—The Same for
Theo. Gautier, Mademoiselle De Maupin. Etched by Champallion. Proofs on Japanese paper.

Seventeen pieces; one lot.

4717—The Same for
Hamilton, "Memoires de Grammont." Seven etchings by I. Chauvet. One set of proofs on Whatman paper, and one set on India paper. Also four proofs after Moreau le Jeune.

Eighteen pieces; one lot.

4718—The Same for
Homer's "Iliade." After Moreau le Jeune. A set of proofs before letters. Also a set after Marillier, and 18 other illustrations after the same.

Sixty-seven pieces; one lot.

4719—The Same for
Le Sage, "Gil Blas." After Smirke. Also a set of etchings by Los Rios. Some proofs before the plate was cut down.

Seventy-eight pieces; one lot.

4720—The Same for
Longus, "Daphins and Chloë." After Eisen, Prud'hon, etc.

Sixty-two pieces; one lot.

4721—The Same for
Molière. Etchings by Lalauze. Proofs on Japanese paper.

Thirty-four pieces; one lot.

4722—THE SAME
After Moreau le Jeune. Proofs before the titles. Uncut.
Thirty-four pieces; one lot.

4723—THE SAME
After Boucher. Etchings by Courtry, Grenx, Le Rat, etc. In original cover.
Thirty-five pieces; one lot.

4724—THE SAME FOR
Petrarch, Tasso, and others. A miscellaneous lot.
Sixty-nine pieces; one lot.

4725—THE SAME FOR
Prevost, "Manon Lescaut." Etchings by Flameng and others.
Twenty-eight pieces; one lot.

4726—THE SAME FOR
Racine. Engravings by Dambrun, Gaucher, Coiny, Sixdeniers and others. One set of proofs. Uncut.
Twenty-seven pieces; one lot.

4727—THE SAME
Engravings after Moreau le Jeune. On large paper.
Forty-nine pieces; one lot.

4728—THE SAME FOR
Regnard. Engraved by Leroux, Müller, Lefèvre, etc.
Thirty-four pieces; one lot.

4729—THE SAME FOR
J. J. Rousseau. After Moreau le Jeune and others.
Seventy-seven pieces; one lot.

4730—THE SAME
Engravings by Johannot, Vallot, Lecomte, and others. Many proofs and trial proofs.
One hundred and one pieces; one lot.

4731—THE SAME FOR
B. de St. Pierre, "Paul and Virginie."
Twenty-six pieces; one lot.

4732—THE SAME FOR
Voltaire, "Contes." 12 Etchings by Laguillermie. Proofs on Japanese paper.
Twelve pieces; one lot.

4733—MISCELLANEOUS
Lot of illustrations after Cochin, Marillier, etc.
One hundred and twenty-five pieces; one lot.

4734—ILLUSTRATIONS FROM "HISTORIC AND ARTISTIC BOOKBINDING"
On plate paper; some printed in colors.
Two hundred and thirty-two pieces; one lot.

4735—A Similar Lot

On Japanese paper; two on India paper. Some printed in colors and some embossed.

One hundred and ninety-nine pieces; one lot.

4736—The Same

On large Japanese paper.

Fifty-five pieces; one lot.

4737—The Same

On vellum. Some printed in colors.

Sixteen pieces; one lot.

4738—The Same

Photographs mounted on cardboard.

Fifty-five pieces; one lot.

4739—Miscellaneous Lot of Illustrations

Seventy-five pieces; one lot.

4740—One Scrap Album (11x15 inches)

Bound in full morocco (green) and gilt edges. Gold lettering "Engravings and Drawings, 1868."

Two Scrap Albums (14x18 inches)

Bound in full morocco (green) and gilt edges. Gold lettering "Collection of Engravings."

Three volumes.

4741—One Scrap Album (10x14 inches)

Bound in full morocco (red) and gilt edges.

1 Scrap Album (11x14 inches)

Bound in full morocco (blue) and gilt edges.

Two volumes.

4742—One Scrap Album (10x12 inches)

Bound in full morocco (green) and gilt edges. Gold lettering "Drawings and Engravings."

Two Scrap Albums (10x13 inches)

Bound in full morocco (one red and one brown) and gilt edges. Gold lettering "Etchings and Engravings," "Engravings and Drawings."

Three volumes.

4743—Three Scrap Albums (9x12 inches)

Bound in full morocco (red) and gilt edges. Gold lettering "Drawings, modern"—"Engravings, 1870."

Three volumes.

4744—Two Scrap Albums ($8\frac{1}{2}$x$10\frac{1}{2}$ and $8\frac{1}{2}$x$11\frac{1}{2}$ inches)

Bound in full morocco (one in dark blue, one in green). Gold Lettering "Drawings and Engravings."

Two volumes.

4745—Four Scrap Albums
$6\frac{1}{2}$x$10\frac{1}{2}$ inches, bound in half morocco (green), with gold lettering, "Engravings."

Four volumes.

4746—Leather-Covered Print Boxes
Two pieces, 12x9x2 inches.

Two pieces.

4747—The Same
Five pieces, 12x$9\frac{1}{2}$x2 inches.

Five pieces.

4748—The Same
One piece, 12 x$10\frac{1}{4}$x2 inches.
One piece, $12\frac{1}{2}$x$9\frac{1}{2}$ x3 inches.
One piece, $12\frac{1}{2}$x10 x3 inches.

Three pieces.

4749—The Same
Four pieces, 14x11x2 inches.

Four pieces.

4750—The Same
Four pieces, 14x11x2 inches.

Four pieces.

4751—The Same
Three pieces, 18x14x2 inches.

Three pieces.

4752—The Same
Three pieces, 18x14x2 inches.

Three pieces.

4753—The Same
One piece, $14\frac{1}{2}$x$11\frac{1}{2}$x3 inches.
One piece, 21 x$16\frac{1}{2}$x2 inches.
One piece, 22 x$28\frac{1}{2}$x2 inches.

Three pieces.

4754—The Same
Three pieces, 22x18x2 inches.

Three pieces.

4755—One Mahogany Print Case

UNFRAMED WATER COLORS AND DRAWINGS

4756—Two Pen and Ink Drawings
Landscapes with figures by William Traies.

4757—Three Drawings
A classical subject attributed to G. S. Bartolozzi, Jupiter and Juno by Henry Howard, and The Death of Montgomery by an unknown artist.

4758—Two Water Colors

Landscapes by Giles Ferman Phillips and James Baker Pyne.

4759—Three Drawings

A pencil drawing by Sir David Wilkie, R.A., signed "Waterloo 16 Sept. 1816. D. W." A wash drawing for illustration by Paul Falconer Poole, and a wash drawing of a landscape attributed to J. M. W. Turner.

4760—Four Water Colors

Set of four genre subjects by Ad. Lalauze. Water color originals for illustrations.

4761—Nineteen Water Colors and Drawings

Nineteen subjects (11 mounts), including water colors, wash and pencil drawings by J. Skinner Prout, Frederick Taylor, Thomas Rowlandson, Woodward, Pugin, Daniel Maclise, J. Leech, John Martin, Howard, and others.

4762—Five Drawings

Five subjects, including pen, pencil, and wash drawings by G. B. Cipriani, R.A., and others.

4763—Five Water Colors and Drawings

Five subjects, including a water color by F. Goodall and drawings by R. Westall, R.A., Sir David Wilkie, R.A., and Henry Howard, R.A.

4764—Five Water Colors and Drawings

Five subjects, including water colors by E. G. Müller, T. W. Rumsey, and drawings by F. Dairby, R.A., I. Martin, and one other.

4765—Five Water Colors and Drawings

Five subjects, including a water color by G. Cattermole and wash drawings by S. Jackson, Sr., W. Evans, of Eton, and C. Branwhite.

4766—Thirteen Water Colors and Drawings

Thirteen subjects (9 mounts), including water colors by E. Stanhope, Daniel Maclise, S. Prout, D. Roberts, R.A., and drawings by William Clarkson Stanfield.

4767—Five Water Colors

By W. J. Müller, W. Hodges, M. Burgess, and G. Chambers.

4768—Four Pen Drawings and a Water Color

Two pen drawings by T. L. Alpenny, a water color and another pen drawing.

4769—Four Water Colors
By W. West and G. A. Fripp.

4770—Seven Water Colors and Drawings
Including landscapes in water colors by I. Holland, G. H. Howes, Lanci, C. Wild, and others.

4771—Five Water Colors and Drawings
Landscapes and marines in water colors by G. A. Fripp, W. E. Downing, and S. Chandelier, and drawing by David Cox.

4772—Nineteen Water Colors
Single character from Dickens's "Chuzzlewit" by Kyd. All signed.

4773—Two Water Colors
By Thomas Uwins (1782–1857): a. "Dr. Slop throwing the poultice at Susannah for setting his wig on fire." Tristram Shandy. b. "The Temptation" Sentimental Journey. Signed: *T. Uwins.*

4774—Twenty-four Illustrations
Studies for illustrations by Samuel Shelley (1750-1808). Pen, pencil, wash and slight color drawings. Average size about: H. 8″ W. 6″.

4775—Eleven Water Colors and Drawings
Water colors, pen drawings and washes by Evans, J. Martin, W. J. Müller, G. A. Fripp, J. Varley, P. F. Poole, A.R.A., L. Lyes, C. Bentley.

4776—Twenty-four Water Colors and Drawings
By R. H. Roe, W. Cruickshank, MacPherson, Collingwood Smith, Sir A. Calcott, Allons, F. R. Stephanoff, Col. Cockburn, Smallfield, W. J. Müller, F. Stothard, J. M. Wright, Hamilton, Boys, Bligh, J. M. May and others.

4777—Seven Water Colors
By E. G. Müller. Signed and dated 1833, F. Goodall, G. Howes signed G. H. Scott and Canton and Shanghai by two Chinese artists.

4778—Five Water Colors
By G. H. Andrews, E. G. Müller, R. Roe and E. W. Cooke, all signed.

4779—Five Water Colors
By W. J. Müller, E. G. Müller (signed and dated 1837), F. Goodall, R.A., Mackenzie.

4780—Five Water Colors

By G. Howes, Penson, F. S. Halpen, and G. A. Fripp.

4781—Six Drawings

In pencil, pen and wash by W. J. Müller, C. Branwhite, and I. Traies.

4782—Seven Water Colors

Landscapes by John Mogford (signed and dated 1864), B. Ethelwall (signed and dated 1-67), Emma S. Oliver (signed), W. R. Burlen (signed and dated 1865), J. Varley and others.

4783—Five Water Colors

By Absolon, W. J. Müller, I. M. Wright, I. Burnett and J. R. Herbert, R.A.

4784—Five Water Colors

By Charles Cattermole (signed and dated '64), Westall, R.A., and W. Brown (signed).

4785—Ten Drawings

By Thos. Stothard, R.A. Hayley's "Triumphs of Temper," "Death of Cardinal Beaufort," "The Bridal of January and May," Contemplation: "See How the Moonlight Sleeps upon that Bank," "Ignorance Endeavouring to Prevent Enquiry from Reading the Book of Truth." Illustration of Cox's Social Day. "Mrs. Jordan as a Romp," Falstaff: "Domestic Happiness." In a fine green leather tooled portfolio.

SETS OF WATER COLOURS AND CRAYON DRAWINGS OF THE FRENCH SCHOOL

4786—Five Drawings

Five classical and allegorical subjects, by Francois Verdier, called Van Hackew (1651–1730). Crayon and white chalk washes, on brown paper. From the Peoli collection.

4787—Ten Drawings

Ten subjects from the Bible, by F. Verdier, called Van Hackew (1651–1730). Pencil drawings, with washes. From the Peoli collection.

4788—Nineteen Drawings

Nineteen subjects from the Life of Christ, by F. Verdier, called Van Hackew (1651–1730). Crayon and white chalk drawings on tinted paper, with washes. From the Peoli collection.

4789—Six Drawings

Six subjects from the Life of Joshua, by F. Verdier, called Van Hackew (1651–1730). Pencil drawings with crayon, sanguine, white chalk, and washes on tinted paper. From the Peoli collection.

4790—Six Drawings

Six subjects from the Life of Christ, by F. Verdier, called Van Hackew (1651–1730). Crayon and white chalk drawings on tinted paper, with washes. From the Peoli collection.

4791—Eighteen Drawings

Eighteen subjects from the Life of Saints, by F. Verdier, called Van Hackew (1651–1730). Sanguine drawings touched with chalk on tinted paper. From the Peoli collection.

4792—Twelve Drawings

Twelve subjects from the Life of Christ, by F. Verdier, called Van Hackew (1651–1730). Crayon and white chalk drawings on tinted paper, with washes. From the Peoli collection.

4793—Six Water Colors

Six subjects, including water colors, with gold. Copies of old French miniatures.

4794—Chinese Color Drawings

Book of seventy-one body color drawings, by a Chinese artist, depicting Chinese male and female types, the water-carrier, seller of lacquer ware, shoemaker, the mandarin, the lady, the soldier, and other subjects. Bound in green leather.

4795—Five Water Colors

Five copies from Paolo Veronese.

4796—Two Water Colors

Allegorical subjects on vellum.

4797—Twenty-four Drawings and Water Colors

Drawings of Etruscan objects. In water colors, with gold.

4798—Ten Drawings and Water Colors

Consisting of six water colors and four India ink wash drawings by P. Avril, illustrating Halevy's "Criquette."

4799—Thirteen Drawings

Thirteen wash drawings on slightly tinted paper, and inlaid for extra illustrating; original illustrations for Don Quixote.

4800—Wash Drawings

Twenty India ink wash drawings for illustrations (frontispieces) of masterpieces of literature, Chaucer, Milton, Taiso, Goldsmith, etc.

4801—Water Colors and Drawings

Consisting of four Pompeian female figures on black ground, two pen and ink frames, and one pen and wash drawing.

American Art Association,
Managers.

Thomas E. Kirby,
Auctioneer.

THE ROBERT HOE COLLECTION

ADDENDA TO FRAMED PRINTS

NOTE.—The following items will be sold as "lettered" lots and immediately after the regular catalogue numbers.

ANDERLONI, FAUSTINO

12 50 4572A—LA SACRA FAMIGLIA Albert Roullier

After the painting by N. Poussin. Line engraving. Apell, p. 11. No. 2. First state. Proof before all letters.

ANDERLONI, PIETRO

15 00 4572B—LA MADONNA DEL PASSEGGIO " "

After the painting by Penni. Line engraving. Apell, p. 14. No. 6. Third state. Proof with the artists' and publisher's names.

ANDERSON, A.

7 50 4572C—WILD DUCKS A Haviland.

After the painting by Teniers. Early American woodcut. On China paper.

BARTOLOZZI, FRANCESCO R. Fridenberg.

15 00 4574A—INNOCENCE TAKING REFUGE IN THE ARMS OF JUSTICE

After the painting by Elizabeth Le Brun. Tuer, vol. ii, p. 87. No. 71. Proof before letters in brown.

S. Woods.

280 00 4574B—VENUS ATTIRED BY THE GRACES

After the painting by Angelica Kauffmann. Tuer, vol. ii, p. 133. No. 1595. Scratched letter proof with full margin; printed in red. Slightly foxed. Exceedingly fine.

Geo. S. Hellman

7 50 4574C—MOTHER AND CHILD

After the painting by G. B. Cipriani. Tuer, vol. ii, p. 145. No. 2026. Proof with artists' and publisher's names and No. 44 in scratched letters. Large margin.

BECKETT, ISAAC

17 50 4574D—Sir Peter Lely

H. Jones.

After the painting by Peter Lely. Mezzotint. Smith, vol. i, p. 40. No. 63. Second State. With I. Smith's address.

BEWICK, THOMAS

5 00 4577A—The Remarkable Kyloe Ox

R. Fridenberg

After Berwick's own design. Etching and engraving; a curious combination of the styles of wood and copperplate engraving. Printed on vellum. Rare.

BLAKE, WILLIAM

10 00 4577B—Queen Eleanor

Mrs Farr.

After the painting by Th. Stothard. Stipple. Proof before letters in brown.

BLANCHARD, AUGUSTE, Père

5 00 4577C—The Descent from the Cross

R. Fridenberg

After the painting by P. P. Rubens. Line engraving. Apell, p. 64. No. 2. Second state. Proof before letters. No. 34.

BOYDELL, JOSIAH

27 50 4578A—Charles I in Armour, Full Length Standing

H. Jones.

After the painting by Van Dyck. Mezzotint. Smith, vol. i, p. 81. First state. Proof before all letters and before the lower plate margin was cleaned.

BURKE, THOMAS

12 50 4579A—A Man Holding a Broken Jug

Geo. S. Hellman.

Mezzotint. Proof with the engraver's name only, in scratched letters.

CHAUVEL, THÉOPHILE

22 50 4580A—Le Lac

Noah C. Rogers.

After the painting by Corot. Etching. Beraldi, vol. iv, p. 160. No. 98. Delteil, p. 47. No. 98. First state. Signed artists' proof on vellum.

COLMAN, SAMUEL

12.00 4580B—East Hampton, L. I. A. R. Seymour.

American painter etching, 1882. Signed artist's proof on Japanese paper.

DESNOYERS, LOUIS AUGUSTIN BOUCHER, Baron

22.00 4582A—La Belle Jardinière de Florence F. Meder.

After the painting by Raphaël. Line engraving. Apell, p. 118. No. 11. First state. Open letter proof.

EARLOM, RICHARD

10.00 4585A—Cupid Blinded and Bound to a Tree Miss E. W. Turnbull.

Oval. After the painting by G. Reni. Mezzotint. Wessely, p. 34. No. 85. First state. Proof before all letters.

FORSTER, FRANÇOIS

5.00 4588A—Portrait of Raphaël H. L. Gassin.

After the painting by Raphaël. Line engraving. Apell, p. 158. No. 26. Third state. Proof before letters.

GEAUJÉAN, EUGENE " " "

8.00 4589A—The Virgin and Child, also Saint George and Saint Donatien

After the painting by Van Eyck. Etching finished with the graver. Beraldi, vol. vi, p. 244. No. 14. First state. Remarque proof on vellum.

GREUX, GUSTAVE M.

42.00 4590A—The Pond Noah C. Rogers.

After the painting by Corot. Etching. Signed remarque proof on vellum.

HARDING, S.

7.00 4591A—Roger Payne S. Woods.

Etching.

A Binding by Monet

Facsimile.

Two pieces; one lot.

PHOTOGRAPHS

12 ~~50~~ A. Haviland.

4623A—Night

By Michel Angelo. From the Tomb of Lorenzo di Medici.

The Virgin and Child and St. John

After the painting by Botticelli. Circular. Braun's carbon prints.

Two pieces; one lot.

R. L. Rose.

4623B—The Virgin, from the Annunciation

By Matsys.

Reading

5 ~~25~~ By "Fragonard."

Braun's carbon prints.

Two pieces; one lot.

4623C—Portrait of Albert of Brandenburg

From a drawing by A. Dürer.

A Hare

From a drawing by A. Dürer.

Braun's carbon prints.

Two pieces; one lot.

SCHIAVONETTI, LUIGI

50 ~~75~~ Mat Williams

4626A—Pilgrimage to Canterbury

After the painting by Thos. Stothard. Line engraving. The plate was terminated by J. Heath after Schaivonetti's death. Andresen, vol. ii, p. 12. Open letter proof on India paper.

STRANGE, ROBERT

H. L. Gassin.

7 ~~50~~ 4631A—Venus Blinding Cupid

After the painting by Titian. Line engraving. Le Blanc, pp. 30-31. No. 28. Second state. With the inscription.

TURNER, CHARLES

H. Jones.

80 ~~75~~ 4632A—Rembrandt Wearing a Turban

After the painting by Rembrandt. Mezzotint. Whitman, p. 178. No. 491. First state. Proof before all letters, with big margin.

UNKNOWN

R. Ederheimer

10 ~~75~~ 4633A—Rembrandt Writing in a Book

After the painting by Rembrandt. Early mezzotint. Proof before all letters.

VAN DALEN, CORNELIS, JR.

4633B—PIETRO ARETINO

After the painting by Titian. Line engraving. Andresen, vol. i, p. 318. No. 8. First state. Proof before all letters.

VANGELISTI, VINCENZIO

4633C—EUROPA AND THE BULL

Line engraving. Proof with only the engraver's name in scratched letters.

WATT, JAMES HENRY

4639A—THE PROCESSION OF THE FLITCH OF BACON

After the painting by Th. Stothard. Line engraving. Apell, p. 455. No. 7. First state. Proof with the artists' names and the date only in etched letters. On India paper.

WILLE, JEAN GEORGE

4639B—LA PETITE ECOLIÈRE

After the painting by J. E. Schenau. Line engraving. Apell, p. 462. No. 23. Second state. Proof before all letters, but with the coat-of-arms.

4639C—SOEUR DE LA BONNE FEMME DE NORMANDIE

After the painting by P. A. Wille. Le Blanc, pp. 58, 59. No. 72. Second state. Proof before all letters, but with the border.

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